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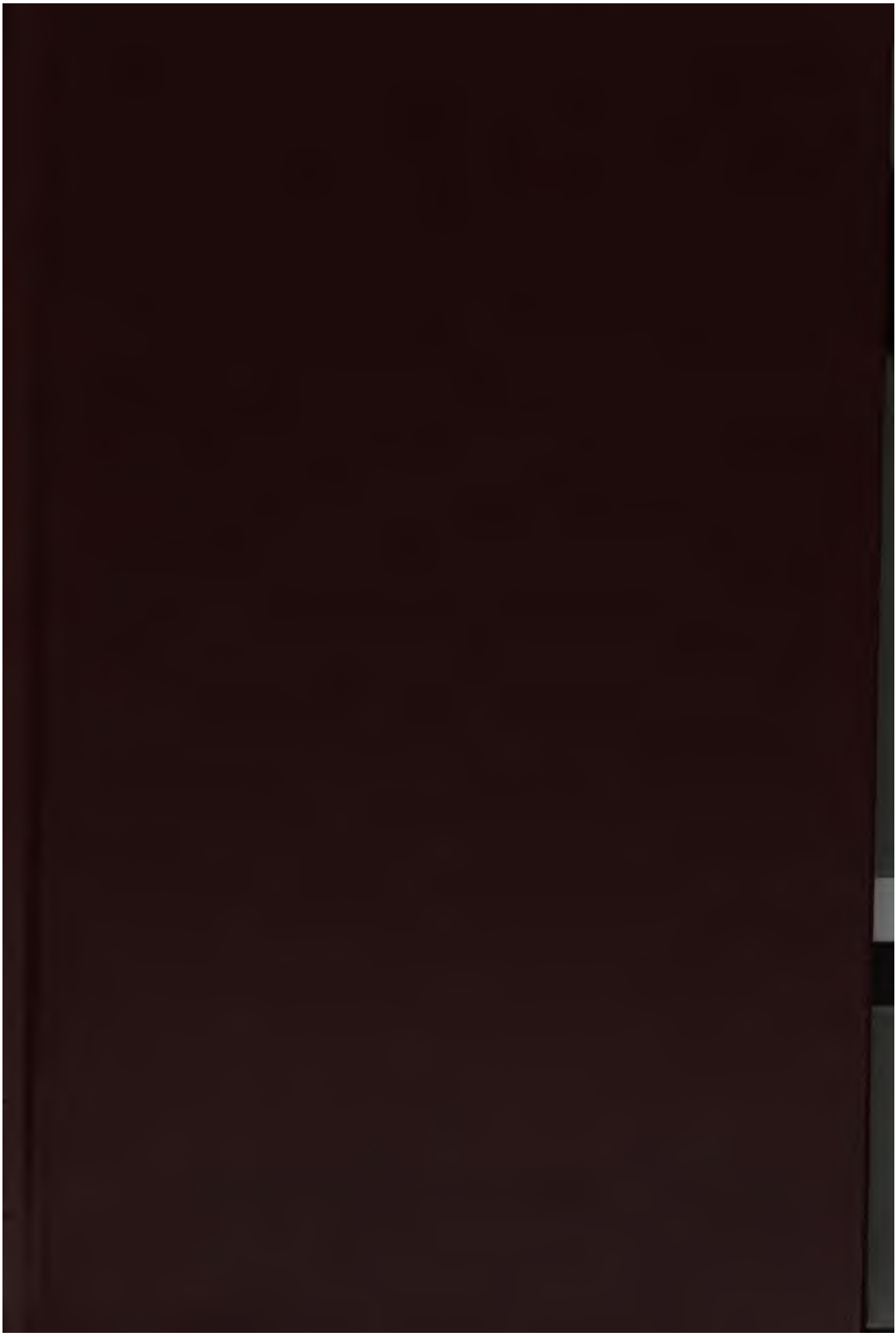

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THE ARDEN SHAKESPEARE
GENERAL EDITOR: W. J. CRAIG

CYMBELINE

THE WORKS
OF
SHAKESPEARE

CYMBELINE

EDITED BY
EDWARD DOWDEN

METHUEN AND CO.
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INTRODUCTION

THE play of *Cymbeline* was printed for the first time in the Folio of 1623, where it is placed among the tragedies, and is the last play in the volume. It is there divided throughout into acts and scenes.

I have found the text often difficult to ascertain, and have felt how much cause there is to regret that we possess no Quarto, by which to test the readings of the Folio and correct some of its errors. It has seemed best to be conservative of the original text, where very strong reasons do not appear for departure from it. But I have accepted some alterations in punctuation suggested by Vaughan and others—alterations which in some instances affect the meaning of the passages.

With respect to the collation of the Folios, for which I have used my own copies of F 2 and F 4, and the Cambridge edition and Mr. Craig's New Shakspere Society edition for F 3, I have noted what appears to me of importance and nothing more. It would have been easier to have asked the printers to set up Mr. Craig's complete collation, than to pick out the various readings which seem to me to deserve attention. The variations of the later Folios from the first do not in my eyes possess in general

even the value of editorial alterations, for the greater number of them are due to the carelessness of seventeenth-century printers. But as the text is difficult and has caused much throwing about of brains, I have been somewhat liberal in recording the conjectures of critics. A hesitating conjecture of my own with reference to the words of Imogen, marked with an obelus in the Globe Shakespeare, as probably corrupt:

> Think that you are upon a rock, and now
> Throw me again,

has received some countenance, which I did not expect, from the article "lock" in the *New English Dictionary*. This additional evidence I have given in a note at the end of the volume.

To ascertain the precise date at which *Cymbeline* was written is not possible; but we have a description of it by Dr. Simon Forman, the celebrated astrologer and quack-doctor, who died on the 12th of September 1611. Forman's manuscript, "The Booke of Plaies and Notes thereof," is in the Bodleian Library, and it has been printed in the "Transactions of the New Shakspere Society, 1875–76." He saw at the Globe Theatre on April 30, 1611, a performance of a *Richard the Second* (which was not Shakespeare's play); on May 15, 1611, at the Globe, Shakespeare's *Winter's Tale*; then, in Forman's manuscript, there follows "of Cimbalin King of England," which unfortunately is not dated; and the notes close with a description of *Macbeth*, "at the glob. 1610, the 20 of Aprill." Forman's account of the action of *Cymbeline* is full and accurate; the only divergence from the play as we have it, which deserves mention, is that the name of the

heroine appears as *Innogen*. The dated notes belonging to the years 1610–11, it is probable that *Cymbeline* was seen by Forman in one or other of those years. But the argument that the play must then have been a new play because he describes it in detail has little weight, for *Macbeth* is described even more fully, and *Macbeth* was probably written some years before the date at which Forman saw it acted.

In *Cymbeline*, II. iv. 70, 71, mention is made of

> Proud Cleopatra, when she met her Roman,
> And Cydnus swell'd above her banks;

and again in IV. ii. 252, 253, we read:

> Thersites' body is as good as Ajax',
> When neither are alive.

There is little force in the inference that these passages imply a date close to the date of *Antony and Cleopatra* or of *Troilus and Cressida*, for Shakespeare knew North's translation of Plutarch long before *Antony and Cleopatra* was written, and the names of Thersites and Ajax were doubtless familiar to him long before he dramatised a portion of the Troy legend.

But it is certainly noteworthy that in *The Winter's Tale* Shakespeare incidentally makes use of a passage from the novel of Boccaccio, from which he derived part of the plot of *Cymbeline*. In Boccaccio's story Ambrogiuolo (the original of Shakespeare's Iachimo) is impaled on a stake, his body is smeared with honey, and is destroyed by wasps, hornets, and flies. Iachimo is not so punished, but Autolycus of *The Winter's Tale* (IV. iv. 812–821) alarms the Clown with a horrible picture of the fate in store for him: "He [the old man] has a son who shall be flayed alive; then

'nointed over with honey, set on the head of a wasp's nest," and after further tortures, he shall be "with flies blown to death." It is probable that *Cymbeline* preceded at no great distance *The Winter's Tale*, which Simon Forman saw acted in May 1611, and that in this passage the dramatist was turning to good account a recollection of the story of Boccaccio, which he had read with care while engaged in the creation of *Cymbeline*.

Those metrical tests which are of chief value in studying the chronology of Shakespeare's later plays lend confirmation to the opinion based on external evidence, that 1609 or 1610 as a date for *Cymbeline* cannot be far astray. In the percentage of lines that run on without a pause at the end of the verse, of lines that have weak or light endings, and of lines in which the double or feminine ending appears, *Cymbeline*, *The Winter's Tale*, and *The Tempest* lie close together. The exact figures will be found in my *Shakespeare Primer*. These plays, together with the Shakespearian part of *Pericles*—the earliest of the four—form the group to which the name of "Romances" has been given. I must repeat here what I have elsewhere written (*Shakespeare Primer*, pp. 54–56): "From the tragic passion which completed its climax in *Timon of Athens*, we suddenly pass to beauty and serenity; from the plays concerned with the violent breaking of human bonds, to a group of plays which are all concerned with the knitting together of human bonds, the reunion of parted kindred, the forgiveness of enemies, the atonement for wrong—not by death, but by repentance—the reconciliation of husband with wife, of child with father, of friend with friend. *Pericles* is a sketch in which only a part of the

ubject of these last plays is clearly conceived; it is in ome respects like a slighter and earlier *Tempest*, in which ord Cerimon is the Prospero. It also contains hints fterwards worked out in *The Winter's Tale*; the reunion f the Prince of Tyre and his lost Thaisa is a kind of nticipation of the rediscovery by Leontes of the wife hom he had so long believed to be dead. Posthumus's alousy, his perception of his error, his sorrow, and his ardon, may be contrasted with the similar series of ncidents in *The Winter's Tale*, and the exquisitely impul- ive and generous Imogen may be set over against the rave, statue-like Hermione, whose forgiveness of her hus- and follows the long years of suffering, endured with noble ortitude. Prospero is also wronged; his enemies are in his ower; but he has employed his supernatural ministers to ead them to penitence rather than to bring them to punish- nent. He has learned that 'the rarer action is in virtue han in vengeance.' In these plays there are two sets of *ramatis personæ*: the sufferers, aged and experienced— ericles, Prospero, Belarius, Hermione, afterwards (in *King Henry VIII.*) Queen Katherine; and the young and beauti- ul children in the brightness of the morning of life— Marina, Miranda, Perdita, Arviragus, and Guiderius; and Shakespeare seems to render homage to both: to the aged sufferers for their virtue and patience and sorrow; to the young men and maidens for their beauty and their joy. There is a romantic element about these plays. In all here is the same romantic incident of lost children re- covered by those to whom they are dear—the daughters of Pericles and Leontes, the sons of Cymbeline and Alonzo. In all there is a beautiful romantic background of sea and

mountain. The dramas have a grave beauty, a sweet serenity, which seem to render the name 'comedies' inappropriate; we may smile tenderly, but we never laugh loudly, as we read them."

In one of the most interesting and suggestive of recent studies in Elizabethan drama, Professor Thorndike's *The Influence of Beaumont and Fletcher on Shakspere*,[1] the writer gives in summary the results of his examination of the "General Characteristics of Shakspere's Romances," as follows:—

"In our analysis we have found varied and ingenious plots, tragic and idyllic scenes furnishing emotional variety and contrast, telling situations, emphasised denouements, characterisation sacrificed to convention and situation, a versification perceptibly designed for stage effect, and considerable pageantry taken from the court masques. In all these, and in more specific ways as well, the romances not only differ from Shakspere's preceding work, they resemble the contemporary romances of Beaumont and Fletcher" (pp. 149, 150).

Professor Thorndike's general contention is, that in his Romances Shakespeare was following a fashion of the day, and that the fashion had been first set by Beaumont and Fletcher in *Philaster*. His argument is ably and ingeniously urged; his work is of great value from the opening to the close; but he has not succeeded in persuading me that the Shakespearian part of *Pericles* is to be removed from the group of Romances and placed under the heading of Elizabethan "plays of adventure." A romance, of the same type with *Cymbeline*, *The Winter's Tale*, and *The*

[1] Worcester, Massachusetts, Press of Oliver B. Wood, 1901.

empest, it appears to me, but a romance not fully veloped because it is attached to and enclosed by the ork of an inferior dramatist. Now we have no evidence at *Philaster* in any way influenced Shakespeare in writing e Marina romance of *Pericles*. Nor indeed can it be roved that *Philaster* is of an earlier date than *Cymbeline*. ritics have supposed that Beaumont and Fletcher's mance belongs to the year 1608; but I have seen no od reason set forth for dating it so early. The only sitive evidence with respect to the date of *Philaster* is is—it is the subject of some complimentary lines by hn Davies in his *Scourge of Folly*, a volume which bears date on the title-page, but which was entered on e Stationers' Register, October 8, 1610. It may be, deed, as Professor Thorndike contends, that *Cymbeline* as influenced by *Philaster*; but, on the other hand, there no decisive evidence to show that *Cymbeline* was not the rlier of the two plays, or that Beaumont and Fletcher ere not here the followers of Shakespeare.

A person, whose attention had not been directed to the atter, might read the romance of Shakespeare and the mance of Beaumont and Fletcher without observing that ey had much more in common than a Fidele-Imogen and Bellario-Euphrasia, each *mulier*, "a piece of tender air," the philological oracle has it, arrayed in the costume of page. The points of community are disguised by differ-ces of imaginative and moral genius, characteristic of the thors of the plays. If we set aside a few verbal parallels, e most striking of which is recorded in a note at the foot p. 162 of the present volume, we do not often think of *hilaster* while we are enjoying *Cymbeline*. When, how-

ever, each play is reduced in the critical alembic to a *caput mortuum*, the resemblances seem striking; and it is certainly true that no other play by Shakespeare has so much in common with a play of Beaumont and Fletcher as *Cymbeline* has with *Philaster*.

The points of similarity in the plots are given by Professor Thorndike (p. 153) in a telling enumeration, which should be read in detail. The following records a few of the more important resemblances. The Princess Arethusa, like Imogen, is destined by her father to marry a princely lover, Pharamond, who, like Cloten, is dull, sensual, and conceited. Arethusa, like Imogen, has given her heart to a lover—Philaster—who is worthy of that treasure, but, unlike Posthumus, Philaster is a Prince deposed. An attempt to seduce Arethusa is repulsed; she is falsely accused to her lover of infidelity; Philaster, like Posthumus, in a passionate soliloquy denounces his mistress and all womankind. Arethusa wanders in woods and on mountains and longs to die. The King is disturbed at his daughter's disappearance. Arethusa is wounded by her deluded lover. Both plays end with forgiveness, and the reunion of husband and wife in *Cymbeline*, of the true lovers in *Philaster*. The similarities lie chiefly in situations added by Shakespeare to the plot as derived from Boccaccio.

Further, the idyllic scenes in both plays have a good deal in common, and in both plays the life of the court is unfavourably contrasted with the simple life of the woods and fields and mountains. "As a Princess at court Imogen resembles Arethusa, but as a page in the country scenes she has a closer likeness to Bellario"; the disguised Imogen

and the disguised Bellario "wander through woods, suffer fatigue, beg for food," and are sick at heart. In each play there is a wicked woman; in the one there is fidelity embodied in a servant, in the other fidelity in the person of a friend. "When we remember that both plays were written at nearly the same time, for the same company, and by dramatists who must have been acquainted" with each other, the probability that the one play was directly suggested by the other, in Professor Thorndike's opinion, "approaches certainty." To the ingenious argument I have unavoidably done injustice by the omission of many details. The conjecture of the critic is that "as soon as *Philaster* was acted by his company, Shakespeare must certainly have perceived its dramatic and poetic excellences, the theatrical value of some of its innovations, and the appeal which its romantic situations made to the audience. With his usual quickness to take advantage of anything the contemporary drama offered, he at once forsook the themes with which he had been dealing for some seven years, and started to write a play in friendly rivalry of *Philaster*."

All this may be true, but at present it cannot be regarded as more than a very interesting speculation. It is not proved, as I have said, that *Cymbeline* did not chronologically precede *Philaster*. And to me, I repeat, it seems that the type of the Shakespearian dramatic romance had been at least outlined or sketched in the Marina romance of *Pericles*.

Certain other speculations bearing upon the date of *Cymbeline*, speculations to which I attach much less weight than to those which connect the play with the romantic drama of Beaumont and Fletcher, must at least be mentioned. Malone, who assigned the date 1609 to *Cymbeline*,

observing that the name "Leonatus" is found in Sidney's *Arcadia*, which supplied Shakespeare with material for part of the plot of *King Lear*, and that the stories of King Lear, Macbeth, and Cymbeline are all found in the *Chronicles* of Holinshed, was led to believe that the three plays of early British and Scottish history were written about the same time, *King Lear* (1605) being earlier in date than *Macbeth*, and *Macbeth* earlier than *Cymbeline* (1609). Mr. Fleay in his *Shakespeare Manual* accepted Malone's conclusion as to the order and connection of these three plays, on Malone's grounds; but he conjectured that some scenes of *Cymbeline* were written about 1607–8, while the play was not completed, as he supposed, until 1609–10. In his *Life of Shakespeare* (1886) he defines his conjecture more exactly: In 1609 "*Cymbeline* was probably produced after the Roman plays and before *Winter's Tale*; and the Iachimo part was doubtless then written. There is, however, strong internal evidence that the part derived from Holinshed, namely, the story of Cymbeline and his sons, the tribute, etc., in the last three acts, was written at an earlier time, in 1606 I think, just after *Lear* and *Macbeth*, for which the same chronicle had been used. All this older work will be found in the scenes in which Lucius and Belarius enter. A marked instance of the change of treatment will be found in the character of Cloten. In the later version he is a mere fool (see I. iii.; II. i.); but in the earlier parts he is by no means deficient in manliness, and the lack of his 'counsel' is regretted by the King in IV. iii. Especially should III. v. be examined from this point of view, in which the prose part is a subsequent insertion, having some slight discrepancies with the

older parts of the scene" (p. 246). To this view Mr. Fleay adheres in his *Chronicle of the English Drama* (1891), adding that, as we have it, "the play has been touched up by a second hand," and that "perhaps it was not finished for the stage till after Shakespeare's retirement."

I do not feel that there is a want of consistency in the character of Cloten, at least to the degree imagined by Mr. Fleay. Cloten is a fool, but not a fool absolute. Wherever his personal vanity is concerned, he shows his dulness and grossness. Where for a moment he escapes from his heavy egoism, he shows that he is not quite brainless. And in this there is no greater inconsistency than may be found in human nature. Miss Seward declared that she knew in real life an exact replica of Cloten. Whether Shakespeare, when he completed *Cymbeline*, had retired from the stage, as Mr. Fleay supposes, we cannot certainly say; but perhaps an indication that he was well informed as to the resources of his company may be found in this—that he offers an apology, or something like an apology, for the fact that the song "Fear no more the heat o' the sun" is not sung but spoken. Perhaps the actors who took the parts of Guiderius and Arviragus could not have rendered the song successfully; and perhaps it was on this account that the stage Guiderius informs his brother that grief has overpowered him, and that he can only "weep and word it."

Dr. Ingleby has his own theory, different in its grounds and its division of scenes from that of Mr. Fleay, as to the composition of *Cymbeline* at two dates with an interval between; but the dates themselves agree with those which Mr. Fleay proposes. The resemblances in thought and

phrasing which Dr. Ingleby noticed in Act II. sc. ii. to *Macbeth*, II. i., ii., and iii., led him to believe that part of the play belongs to a date following close upon that of *Macbeth*: "The conclusion I have arrived at," he writes, "is that II. ii., III. i., and V. ii.–v. were written as early as 1606–7, and the play completed in 1609–10." I fear that I have no faculty for this kind of speculation, but I would venture to suggest that an author is more likely to repeat himself after an interval of time has elapsed than soon after he has said striking things, which both he and the public remember as having been lately said. I am unable to see any just grounds for supposing that the play was written in fragments at two different dates.

The play of *Cymbeline* unites something of history with much that is romantic. The historical or pseudo-historical matter is derived from the *Chronicles* of Holinshed. "The historic Cunobelinus, son of Tasciovanus," writes Mr. Boswell-Stone (*Shakspere's Holinshed*, p. 6), "was a King of the Britons, whose capital was Camulodunum (Colchester). In A.D. 40 Cunobelin's son Adminius, whom he had banished, made a submission to Caligula, which the Emperor affected to regard as equivalent to a surrender of the whole island, but nothing was then done to assert the imperial authority. Cunobelin was dead when in A.D. 43 Aulus Plautius was sent by Claudius to subdue Britain; and the Romans were opposed by the late King's sons, Togodumnus and the renowned Caractacus. These are the sole authentic particulars relating to Cunobelin, beside the evidence derived from his coins."

From Holinshed the poet learnt that Cymbeline was the son of Theomantius or Tenantius (both forms of the

name appear in the *Chronicles*), that he was brought up at Rome, and was there knighted by Cæsar (Act III. sc. i.), and that the names of the King's sons were Guiderius and Arviragus. The Roman writers, according to Holinshed, declare that after Julius Cæsar's death, the Britons refused to pay the Roman tribute, "whereat Augustus was contented to wink." At length, however, about the thirteenth year of Theomantius, "Augustus made provision to pass with an army over into Britain, and was come forward on his journey into Gallia Celtica. But here receiving advertisements that the Pannonians . . . and the Dalmatians . . . (see Act III. sc. i.) had rebelled, he thought it best first to subdue those rebels near home rather than to seek new countries." In making Cymbeline refuse the tribute, as Mr. Boswell-Stone notes, Shakespeare forsook his authority; according to Holinshed that refusal came from Cymbeline's successor, Guiderius. Spenser (*Faerie Queene*, II. x. 50) may in this particular have guided Shakespeare.

The first scene of Act III., that in which Cymbeline refuses the Roman demands, owes to Holinshed many of its details. "Britain," cries Cloten, "is a world by itself." And Holinshed, after quoting from Virgil,

Et penitus toto divisos orbe Britannos,

adds that "some other authors, not unworthy to be read," exclude our islands from the rest of the whole world. In more passages than one of Holinshed (see Boswell-Stone, p. 11) Britain is described as "another world," with which we may compare the words of Imogen (Act III. sc. iv.):

I' the world's volume
Our Britain seems as of it, but not in't.

The Queen's account (III. i.) of the destruction of Cæsar's shipping by the "roaring waters" of the British coast is again from Holinshed, and her assertion that Cæsar was "twice beaten" has the doubtful authority of "our histories," which Holinshed, with a marginal reference to Geoffrey of Monmouth and Matthew of Westminster, cites. Cæsar's "brag" of "Came and saw and overcame" seems, however, to be a reminiscence from North's translation of Plutarch's *Life of Cæsar*, for it is thus that North translates the famous "Veni, vidi, vici." That Cassibelan was "once at point . . . to master Cæsar's sword" is only a slight variation of Holinshed's story, where it is Cassibelan's brother Nennius, "who in fight happened to get Cæsar's sword fastened in his shield by a blow which Cæsar stroke at him." The bonfires in Lud's town which celebrate Cassibelan's victory are also mentioned in the *Chronicles*; and so are the laws and the golden crown of Mulmutius, to which Cymbeline refers in addressing the Roman envoy.

From a different part of the *Chronicles*—from the History of Scotland—Shakespeare derived material for his account (Act V. sc. iii.) of how—

> Two boys, an old man twice a boy, a lane,
> Preserved the Britons, was the Romans' bane.

The achievement, as related in the *Chronicles*, was that of a Scottish husbandman, named Haie, and was performed against Danish adversaries; the broken wings of the army, even the precise words, "destitute of the wings" (see Act V. sc. iii., line 5), the "long lane fenced on the sides with ditches and walls made of turf," and other circumstances of the battle, passed into the play from the pages of the history.

All these points are duly noted and illustrated by quotations in the carefully executed volume of Mr. Boswell-Stone. He adds "a list of personal names found in *Cymbeline*, which Shakespeare may have picked up here and there" from the *Chronicles* of Holinshed. Beside the names of the King and his sons, the assumed names of the two youths, Cadwal and Polydore or Paladour (this spelling also appears in the Folio text), may be referred to Holinshed; for Cadwallo was a King of Britain, and in reading the account of Cymbeline's reign the name of the historian Polydore Virgil may have caught the poet's fancy. He might, however, have found "Polydorus" in Young's translation of Montemayor's *Diana*. In like manner the name of *Cornelius* Tacitus, which occurs in the *Chronicles*, may have suggested, as Mr. Boswell-Stone notes, the name of the physician to Her Majesty. Cloton, in Holinshed, is a King of Cornwall, and father of Mulmucius Dunwallon; in the play of *Gorboduc* (1565) he appears as "Clotyn, Duke of Cornwall." Imogen's woman Helen has a name which must have pleased Shakespeare's ear, for it appears in several plays; in Holinshed, Helen is the daughter of Coell, King of Britain, and mother of Constantine. The name Lucius is that of a King of Britain, and also of a Roman captain in Gaul, whom King Arthur vanquishes. The Posthumus of the *Chronicles* is the son of Æneas and Lavinia, born after his father's death. "Leonatus" is to be found in Sidney's *Arcadia*, as already noted, in Holland's translation of Pliny, and elsewhere. Sicilius, the father of Posthumus, bears the same name as a King of Britain, who began to reign B.C. 430. Morgan, the assumed name of Belarius, may have been noticed by

Shakespeare as the name of Ragan's husband in the old play of *Leir*, or he may have found it in Holinshed, where Morgan or Margan appears as the son of the Duke of Cornwall and Gonorilla, eldest daughter of King Leir. It is conjectured by Professor Thorndike that the name "Belarius" was suggested to Shakespeare by the "Bellario" of Beaumont and Fletcher's *Philaster*. We have seen that Dr. Simon Forman mentions "Innogen" as the name of the heroine; the name occurs in the same form in Holinshed, whose Innogen is the wife of Brute, first ruler of Britain. It is a curious circumstance that the opening stage-direction of the 1600 Quarto of *Much Ado about Nothing* runs as follows: "Enter Leonato, governour of Messina, Innogen his wife, Hero his daughter," etc.; but Innogen does not elsewhere appear in *Much Ado*. Perhaps the name "Leonatus" reminded Shakespeare of this earlier Innogen, and he slightly modified the form of a name which in the earlier play is scarcely more than a name without a personage.

There can be no doubt that on its non-historical, its romantic, side the play of *Cymbeline* is more largely indebted to the ninth novel of the second day of Boccaccio's *Decameron* than to any other source. It may indeed be that Shakespeare made use of no other original than this. A suggestion of Dr. S. Levy (*Anglia*, Band vii. 120–127), that hints for the story of Belarius were taken from the eighth novel of the same day, seems to have small foundation in fact. That novel is a tale of the Potiphar's wife type, in which a French nobleman, suffering from a like false accusation with that brought against Joseph, flies the court with his two children—a son and a daughter—

and wanders in disguise through England and Wales. No complete English translation of the *Decameron* is known of as early a date as *Cymbeline*; but, as Malone notices, the printer of the translation of 1620 informs the reader, in his Epistle Dedicatory, that many of the novels "have long since been published before," but in forms "not beautified with the author's sweet style and elocution of phrase." Steevens adds that a deformed and interpolated English version of the ninth novel of the second day was in fact printed at Antwerp in 1518. The names are changed, the sentiments and style are debased, but the material features of the original are preserved. A French translation of the *Decameron* by Laurent du Premierfait had appeared as early as 1485; that by A. le Macon, first published in 1545, was in Shakespeare's time accessible in many more recent editions.

The following is an outline of Boccaccio's novel:—

Some Italian merchants at supper in an inn at Paris talk jestingly of the frailty of their wives. Bernabo Lomellino of Genoa alone asserts that his wife, though young and fair and accomplished, is as chaste as she is beautiful. A young merchant of Piacenza, one Ambrogiuolo, mockingly declares his incredulity; he does not doubt that he himself with a fitting opportunity could overcome her boasted virtue. Bernabo proposes to wager his life against a thousand gold pieces upon the truth of what he had asserted. In an altered form—five thousand gold pieces to one thousand—the wager is accepted, and, in spite of the opposition of the other merchants, articles are drawn to that effect. To Genoa hies Ambrogiuolo, and there making inquiry concerning the young wife Ginevra,

he concludes that he has come upon a hopeless errand. But he will at least maintain to Bernabo that he has succeeded. Having bribed a poor woman employed in Ginevra's house, he is conveyed in a chest into the lady's bedchamber, and when she retires to rest and has fallen asleep he comes forth; a light is burning, and he surveys the chamber, the furniture, the pictures. Ginevra and a little girl are slumbering side by side; the traitor approaches the bed, and observes under the left breast of Ginevra a mole with a group of golden hairs. Taking a ring, a purse, a girdle, and a gown, he re-enters the chest, and after two days is conveyed away, upon which he hastens back to Paris.

The merchants are summoned, the tokens are produced, and the bedchamber is correctly described. Such evidences as these might have been procured, the husband declares, from servants. It is not until Ambrogiuolo mentions the mark upon Ginevra's person that Bernabo changes countenance, and admits that he has lost the wager. He pays the debt, and instantly sets out for Italy. When some twenty miles from Genoa, he despatches a servant to Ginevra with letters informing her of his return, and bidding her come to him. At the same time he charges the servant to slay her on the road. On learning the true purpose of her journey, Ginevra pleads her innocence, and induces the servant to take her clothes in evidence of the assertion that she had been slain, and to leave with her his hat and doublet as a disguise; she promises that she shall never be heard of more.

In the garb of a man Ginevra enters the service of a Catalonian gentleman, under the name of Sicurano, and she

sails with her master to Alexandria. The beautiful youth attracts the notice of the Sultan, and he appoints Sicurano master of the guard for the merchants at Acre. Here in the shop of a Venetian merchant the disguised Ginevra sees her own purse and girdle, and asks whether they are exposed for sale. Ambrogiuolo replies that they are his property, and are not to be sold, and, laughing, he tells her that they were given to him as love-tokens by his mistress, the wife of Bernabo of Genoa—foolish Bernabo, with whom he had wagered, and whose gold he had won by his amorous triumph.

Sicurano-Ginevra now sees all the villainy, and determines that it shall not go unpunished. She induces Ambrogiuolo to remove to Alexandria, and there set up shop. With the aid of certain merchants she brings her husband, who is now poor and wretched, to Alexandria. Both the wronged man and his wronger appear together before the Sultan. Ambrogiuolo repeats his false tale; Bernabo confesses that by his orders his wife has been murdered. Sicurano promises to produce the lady, and discloses herself as Ginevra. Bernabo kneels before his wife, implores her pardon, and receives her embrace. They are feasted by the Sultan; Ginevra is presented with noble gifts, receives the entire wealth of the culprit Ambrogiuolo, and returns with her husband to Genoa. The naked traitor is smeared with honey, is impaled, and dies under the torture of a swarm of wasps and hornets.

It will be seen that Shakespeare accepted from the novel several effective situations, and yet transformed the characters, and, to a great extent, the action of the tale.

Iachimo's account in Act v. of the origin of the wager bears in some respects more resemblance to the incidents of the novel than to those of the dramatic scene at Philario's house in Rome. Other passages of the play suggest that Shakespeare may have been acquainted with an English tale which appeared in a publication called *Westward for Smelts*. Both Steevens and Malone stated that this pamphlet was published in 1603, but their accuracy has been questioned. It was certainly entered on the Stationers' Register in 1619, and was published — as Malone was aware—in 1620. No copy of the alleged edition of 1603 is known, and the only copy of the edition of 1620, says Collier, is among Capell's books in the Library of Trinity College, Cambridge. I may perhaps contribute a shadow of evidence in support of the earlier date. Ben Jonson published in 1616 his "Epitaph on Salathial Pavy, A Child of Queen Elizabeth's Chapel"; the poem may have been written several years before it was published. Jonson was skilled in weaving into his verse happy words and phrases which he had found in other writers. He writes of the dead boy:

> 'Twas a child that so did thrive
> In grace and feature,
> As Heaven and Nature seemed to strive
> Which owned the creature.

On the opening page of the tale in *Westward for Smelts* which may be connected with *Cymbeline* we read of its heroine: "In body she was not only so rare and unparaleld; but also in her gifts of minde: so that this creature it seemed, that Grace and Nature strove who should excell each other in their gifts toward her." Of

course, however, if there be a borrower here, the borrower may be the writer of *Westward for Smelts.*

The tale in the old pamphlet of 1620 "told by the Fishwife of Stand on the Green" is briefly to the following effect:—In the reign of King Henry VI. there lived at Waltham a gentleman who was happy in a most beautiful and accomplished wife. At supper with other gentlemen in a London inn, he resents on his wife's account their insults against womanhood, and declares he assuredly knows one who is as far from disloyalty as the sun is from darkness. "Had I opportunitie and knew this same saint you so adore," said one of the gentlemen, in words that recall words of Shakespeare, "I would pawne my life and whole estate in a short while to bring you some manifest token of her disloyaltie." A wager of one hundred against fifty pounds is thereupon proposed by the husband and is accepted. The villain and betrayer goes to Waltham, sees Mistress Dorrill in the fields, salutes her, and tells her that he comes commended to her "with a kind intreat" from her husband. She welcomes him, and he soon perceives that there is no disloyalty in her. He enters her bed-chamber and conceals himself under the bed—it is noteworthy that the device of the chest or trunk is peculiar to the story as found in Boccaccio and in Shakespeare; when the lady sleeps, he comes forth and seizes upon a little crucifix of gold which she was accustomed to wear next to her heart; and with this in the early morning he rides away.

On his speedy return to London, he is thought by Master Dorrill to have come to release himself from the wager. It proves far otherwise; the crucifix is shown,

Dorrill is convinced of his wife's infidelity and resolves to forsake his house and lands and follow the fortunes of King Henry. He bids his servant, George, beg his wife to come half-way to London to meet him, and privately instructs the man to murder her upon the way. On the discovery of her husband's loss of faith in her, she is overwhelmed, and offers her breast to the stroke: "Strike prethee home and kill me and my griefes at once." The remorseful George lets fall his sword, and makes the proposal that she should live in disguise until time has disclosed the cause of her husband's error. In man's apparel she wanders up and down the country, and is so hard set that for the space of two days she lives upon herbs. At a place near York she enters the service of King Edward as a page, and after the battle of Barnet she sees lying on the field the gentleman who had visited her as her husband's friend. She has him carried to a house hard by, and in dressing his wounds discovers her lost crucifix. He begs the supposed page to keep it, for the sight of it now breeds horror in his conscience. Now knows she that he it was who had caused the separation between her and her husband. She demands justice of the King upon a villain. And her husband being a prisoner of King Edward, and being now produced, before him and before the King the wrong-doer is convicted, the supposed page discovering herself to be a woman. Her offending husband is left to be judged by her; whereupon Mistress Dorrill goes to him and forgives him with a kiss. He can do nought else but weep for joy. As for the other he is condemned to restore the wagered money threefold and to endure a year's imprisonment to boot. "So, this gentleman and his wife

went (with the King's leave) home, where they were kindly welcomed by George, to whom for recompence he gave the money which he received. So lived they ever after in great content."

Here, as in Shakespeare's play, there is an English historical background; the disclosure of the villainy is preceded by the events of a battlefield. Here the heroine wanders in want of food, and she takes service under the leader of an army as a page; here the first suggestion of a wager comes from the villain; here he holds discourse with the lady, and represents himself as in her husband's confidence; and here she offers herself to be slain, and the faithful serving-man suggests that she shall assume a disguise. But if *Westward for Smelts* was not published until 1620, some of the incidents of the tale may have been conceived under the influence of the drama as seen upon the stage.

It would be out of place to study in detail the various forms assumed by the wager-story in foreign literatures and in mediæval times. But a brief notice of some of these may indicate certain paths open to literary curiosity. Readers of William Morris's *Old French Romances done into English* (1896) will remember the charming tale of King Florus and the Fair Jehane. The French original is prefixed to *Un Miracle de Nostre-Dame*, pp. 417–430, in Monmerqué's and Michel's *Théâtre français au Moyen-Age* (Paris, 1839). Judging by the style, Michel placed it at latest in the first years of the thirteenth century. A knight of Flanders makes over to his poor squire Robin a noble gift of lands and his fair daughter Jehane. From the church-door after his marriage Robin sets forth on a pilgrimage to the shrine

of St. Jakeme. A knight, by name Sir Raoul, blames Robin for quitting his wife at such a time, and wagers that during the bridegroom's absence he will play him false. Jehane remains a loyal wife, but with the aid of an old woman Raoul espies her at her bath, and, though his evil purpose fails, he has opportunity to observe marks upon her body, by declaring which he deludes her husband. Robin quits his home, and Jehane, following him in the garb of a man, attends upon him, and for seven years keeps him in wealth and ease by her labours. In the end Robin challenges and overthrows Raoul, who confesses his misdeed. The Lady Jehane beautifully discovers herself to her husband and her father, and proves her identity with the faithful John, with the result that happiness is restored to all. After a time Robin dies and Jehane becomes the wife of King Florus, by whom she has a son, the future Emperor of Constantinople, and a daughter, who marries the son of the King of Hungary.

To about the same date, but whether earlier or later than the tale of Jehane seems doubtful, belongs a Romance in verse, *Roman de la Violette*, by Gibert or Gyrbert de Montreuil. It was published for the first time, in an edition of two hundred copies, by Francisque Michel, at Paris, 1834. In the fifteenth century this Romance was transformed into a prose Romance by an anonymous writer. At a festival given by the King of France, Gerard de Nevers sings in his lady's praise. Liziart wagers that he will prove her false. He visits the fair Oriant, offers his love, and is repulsed. By the connivance of her old attendant he sees Oriant at her bath, and takes note of a mark like a violet upon her right breast (*sa destre*

mamiele). The husband's wager is declared lost, and he would have slain his wife in a wood but that a serpent advancing causes him to fly. At the close a combat takes place between Gerard and Liziart; the traitor is defeated, and confesses his crime.

There is another thirteenth-century Romance, that named *del conte de Poitiers*, which has much in common with the *Roman de la Violette*. The Duke of Normandy wagers Normandy against Poitou that he will obtain the love of the Countess of Poitiers. She rejects his advances, but her dishonest nurse steals a ring from the finger of her mistress and secures some of her hair. Possessed of these tokens, the Duke is declared by King Pepin to have won the wager. A lion here becomes the lady's saviour when her husband would have slain her. Disguised as a pilgrim, the Count discovers the treachery that has been practised against him and his true wife. An attempt to force the lady into a marriage is prevented by him at the critical moment. He challenges and defeats the traitor, who makes a dying confession of his guilt.

A French miracle-play of about the close of the fourteenth century is of higher quality as a work of art. The title is long, but the opening words will serve to identify the play: *Miracle de Nostre-Dame, comment Ostes, roy d'Espaingne perdi sa terre par gagier contre Berengier*. It may be read in the original with little difficulty; a modernised version in prose accompanies the original in the volume, already mentioned, of Monmerqué and Michel. A short analysis will be found in Collier's *Shakespeare's Library*, vol. ii. (1850). Here the false attendant on Denise, Queen of Spain, gives a sleeping potion to her

mistress; the secret token is singular: "un os d'un des doigts du pied de son mari." The injured Queen becomes a soldier, and bears the gonfalon. Her desperate husband for a time turns renegade and joins the Saracens. The combat between the deceiver and the deceived husband ends as in other versions of the wager-story. Collier, who first gave information to English readers respecting this mediæval drama in his *Farther Particulars of Shakespeare and his Works* (1839), writes as follows: "There are two points of resemblance between the French *Miracle* and Shakespeare which may deserve remark. Berengier [the traitor] tells Ostes [the husband], when proposing the wager,

> Et vous dy bien que je me vant
> Que je ne scay femme vivant
> Mais que ij foiz à li parlasse
> Que la tierce avoir n'en cuidasse
> Tout mon delit.

That is to say, 'I tell you truly that I boast that I know no woman living, but if I might *speak to her twice*, at the third time I might have all my desire.' Iachimo (*Cymbeline*, Act I. sc. v.) says, "With no more advantage than the opportunity of *a second conference*, and I will bring you from thence that honour of hers which you imagine so reserved.' This is found neither in Boccaccio nor in *Westward for Smelts*.

"Again, in the French miracle-play, Berengier, endeavouring to work upon the jealousy of Denise, tells her,

> De Romme vien, ou j'ay laissié
> Vostre seigneur, qui ne vous prise
> Pas la queue d'une serise;
> D'une garce c'est acointié
> Qu'il a en si grant amistié
> Qu'il ne scet de elle departir,

i.e. 'I come from Rome, where I left your lord, who does not value you the stalk of a cherry; he is connected with a girl for whom he has so strong a regard, that he knows not how to part from her.' The passage where Iachimo represents the manner in which Posthumus in Rome spends his revenues upon depraved women will readily occur to all, and no corresponding inducement is to be met with in the Italian novelist, nor in the English imitator."

The oldest German and Scandinavian stories of *The Four Merchants; or, The Virtuous Wife*, Mr. Gollancz tells us (Introduction to *Cymbeline*, Temple Shakespeare), "were derived from the French rather than from the Italian." He adds the conjecture that some variant of the story was current in England in the sixteenth century, which may have suggested the introduction of the representatives of four nations in the wager-scene at the house of Philario (I. iv.). The story, says Mr. Gollancz, was "well known in Denmark in the sixteenth century," and he refers to transcripts, in his own possession, of Icelandic ballads and rhymes on the same theme.

In his Introduction to William Morris's *Old French Romances*, Mr. Jacobs mentions a Gaelic version of the wager tale collected by Campbell (*The Chest*, No. 14), which is derived directly or indirectly from Boccaccio. "It is curious," goes on Mr. Jacobs, "that, practically, the same story as *The Romance of the Violet* is found among folk-songs in modern Greece and in modern Scotland. In Passow's collection of Romaic Folk Songs there is one entitled *Maurianos and the King*, which is in substance our story"—he refers to *King Florus and the Fair Jehane*—"and it is probably the existence of this folk-song which

causes M. Gaston Paris to place our tale among the romances derived from Byzantium." Motherwell, as Mr. Jacobs notices, and he might have added Buchan, has a ballad entitled *Reedisdale and Wise William* (see Child's *Ballads*) "which has the bet as its motive." Reedisdale and Wise William are drinking at the wine; the former professes that he can win any lady's favour "with one blink of my e'e." Wise William has a sister who, he declares, will not be won with three of these irresistible blinks; whereupon the parties wager—William's head against Reedisdale's lands. Promises of gowns and jewels, of halls and lands and gold are lavished on the lady, but in vain. The villain sets her house on fire, but the lady and her maidens win through the reek and flame alive, and Reedisdale's lands are forfeited to Wise William.

Beside the historical material in *Cymbeline*, and the wager-story, somehow derived from Boccaccio, there is the Belarius story connected with these, and the incidents which bring together Imogen and her stolen brothers. I would qualify the suggestions which follow by observing that after all Shakespeare may have been capable of a little original invention.

On November 19, 1887, appeared in *Notes and Queries* a contribution from R. W. Boodle, of Montreal, to which students of *Cymbeline* have not, I think, paid the attention which it deserves. The writer pointed out the old play, printed in black letter in 1589, and included in Hazlitt's *Dodsley* (vol. vi.), *The Rare Triumphs of Love and Fortune*, as perhaps among the sources of *Cymbeline*, and as containing also some suggestions for *The Tempest*.

The daughter of a King is, like Imogen, beloved by one who, like Posthumus, has been brought up at court under her father's generous care. He is named Hermione, a name which Shakespeare gives to the much-tried Queen of his *Winter's Tale*. The Princess is named Fidelia, and Fidele is the name assumed by Imogen in her disguise as a page. The lovers are separated, and Hermione, like Posthumus, is driven from the court. The rude and arrogant brother of Fidelia has something in common with Shakespeare's Cloten. This Armenio quarrels with Hermione, as Cloten quarrels with Posthumus. The King, like Cymbeline, hopes that time will wear her lover out of Fidelia's remembrance; but the Princess and Hermione resolve to maintain communication with each other. Not far off, in a cave, lives a reputed hermit, really a courtier and soldier of former days, who, like Belarius, had fought for his country, but was long since, like Belarius, banished in consequence of slanderous reports. Like Prospero, in his cave, he studies magic books, and has the power by his magic of paralysing those who offend him. To this cave comes the Princess Fidelia, hoping to meet her lover, but she is pursued by her brother, as Imogen is pursued by Cloten. When the old magician beholds her at the cave he takes her for a nymph or the goddess of the grove. He recognises the Prince, although he had not seen Armenio for many years, as Belarius recognises Cloten. Incidental reference is made to a powder, with a little drink, which, if given to the heroine, will make her sleep. She expects to be slain, and, like Imogen, offers her breast to the stroke. There is an ambitious servant's theft of "the Duke's apparel," which may remind us of an incident in *The*

Tempest. Jupiter has a part in the play as he has in *Cymbeline.* And in the fifth Act the parted lovers are reunited with the King's consent and approval.

Here certainly are some striking points of resemblance between *The Rare Triumphs* and *Cymbeline*; but they are disguised by the earlier writer's poverty of imagination, and are even buried under not a little of dull and vulgar comedy. We cannot assert more than that possibly Shakespeare may have known the old play and may have derived some hints from it.

In the ninth volume of *Germania* Karl Schenkl points to the German story of Sneewitchen (Snow-white) as a source for that part of the play which represents the griefs and the wanderings of Imogen. In the story, as in the play, there is a wicked Queen, who is stepmother of the heroine. Imogen finds shelter and refreshment in the cave of Belarius, and Snow-white among the dwarfs. To the dwarfs Snow-white appears as wonderful a creature as does Imogen to Belarius. Each heroine is assigned household duties, among which is that of cookery; each falls into a sleep which resembles death, and in this seeming death each is smilingly beautiful; each is lamented as if dead; the birds assemble to mourn for Snow-white, and the ruddock with charitable bill will bring flowers and moss to cover the body of Imogen. Such are the points of resemblance pointed out by Schenkl. I must refer the reader for a rebutting argument to Dr. Leonhardt's article, "Ueber die Quellen Cymbeline's" in the sixth volume of *Anglia.* His main contention is that while Shakespeare was certainly indebted to Holinshed and to Boccaccio, he owed nothing to *Westward for Smelts*, nothing to the

French miracle-play, and nothing to the story of Sneewitchen.

Mr. Craig suggests to me, as another possible source, the seventh book of the translation by Fairfax of Tasso's *Godfrey of Boulogne* (Gerusalemme Liberata). The first edition of this translation appeared in 1600. Erminia, disguised in the armour of Clorinda, rides forth, suffering strong pains of love:

> Through thicke and thin, all night, all day, she drived,
> Withouten comfort, company, or guide,
> Her plaints and tears with every thought revived,
> She heard and saw her griefes, but nought beside.

She finds an old man, a shepherd, engaged in basket-weaving with his three sons. There is war all around, but here is peace. The old man praises the simple country life and his low estate, which is secure from dangers:

> The thunderbolts on highest mountains light,
> And seld or never strike the lower plaines.

Here no poison need be feared. But in his youth this old shepherd had been a courtier. Erminia prays that she may be received as "a willing mate in shepheard's life"; she is conducted to a cottage, and assumes rustic attire. There is a certain resemblance here to the situation of Imogen in the cave of Belarius, but it would be rash to base a conjecture of Shakespeare's indebtedness to Fairfax on evidence so slender. Let us, however, if we please, indulge the fancy that Shakespeare at Stratford read, not perhaps for the first time, some of the narrative poetry of his own age, and found hints for the story of Imogen in

Tasso, and hints, as Mr. Craig also suggests, for the Perdita of his *Winter's Tale* in Spenser's Pastorella of the sixth book of the *Faerie Queene*. And perhaps our fancy may have been a fact. Who can tell?

The authenticity of certain passages of *Cymbeline* has been questioned. Staunton has suggested that the concluding couplet of each stanza of the song in Act IV. sc. ii., "Fear no more the heat o' the sun," was added to what Shakespeare wrote by some inferior hand. And it has been noticed that the words of Arviragus,

> use like note and words,
> Save that Euriphile must be Fidele,

seem to imply that Fidele's name will appear in the dirge. I cannot see the inferiority of the lines which speak of "golden lads and girls," and wish "quiet consummation" for Fidele, to the rest of the song; and the "chimney-sweepers," those "tender novices" of Elia, but not here "blooming through their first nigritude" would not, I think, have offended Charles Lamb. And as to the name of "Fidele," Shakespeare did not stand upon points like this. Many examples of what an eighteenth-century critic might describe as our poet's inexactitude in details could be cited.

The authorship of the vision of Posthumus in prison (Act V. sc. iv.) seems to me much more open to question. Spectacular effects of a striking kind, dance and song, occur in the last plays of Shakespeare; in *The Tempest* there is a masque; in *The Winter's Tale*, a statue is discovered to be a woman; in *King Henry VIII.* there is a heavenly vision and there is a coronation procession. I think it

likely that Shakespeare fell in with the taste of the moment, and chose to indulge the spectators with the show of spirits described in the stage-direction. If I were to make a conjecture, for which little evidence that is convincing can be produced, I should say that the dumb show was followed, as the play left Shakespeare's hands, by the descent of Jupiter in thunder and lightning; that the speech of Jupiter (except the four opening lines) and the entirely Shakespearian speeches of Sicilius which follow, are parts of his original play. But, I imagine, as first put upon the stage, the spirits "went hence as soon as they were born" (line 126), and the spectators found that the spectacle was over and gone too soon. Was the appearance of the voiceless ghosts encored by an open-mouthed crowd? At all events, as I may idly guess, it was felt that the scenic effect must be prolonged. The actors knew that any words would pass with an audience agape for spectacle, and one of them scribbled the doggerel 30–92 before the next performance. In the theatrical copy of the play from which the *Cymbeline* of the Folio was printed these lines naturally were found, and before 1623 they had become an accepted portion of the whole. I find it hard to understand how any reader who possesses a feeling for Shakespeare's thought, imagination, diction, or versification can ascribe to him these verses, which are made of wood that has no resonance. The first four lines of Jupiter's speech may have been conceded by Shakespeare to unite what follows with the addition; but I conjecture that the speech as originally written began with "Poor shadows of Elysium hence." What follows from Jupiter's lips is not in the poet's highest manner, but it seems to me Shakespearian. The "din" of line 111

may have been that of the warriors' shields. In the music of the lines of Sicilius,

> the holy eagle
> Stoop'd as to foot us: his ascension is
> More sweet than our blest fields; his royal bird
> Prunes the immortal wing and cloys his beak,
> As when his god is pleased

I seem to hear the authentic voice of the master. Idle conjectures, such as these, if they are not insisted on, may be indulged as harmless.

The following is Mr. Daniel's analysis of the dramatic time in the play of *Cymbeline*:—

The time of the drama includes twelve days represented on the stage, with intervals.

Day 1. Act I. sc. i.–iii.

An Interval. Posthumus's journey to Rome.

„ 2. Act I. sc. iv.

An Interval. Iachimo's journey to Britain.

„ 3. Act I. sc. v. and vi.; Act II. sc. i. and part of sc. ii.

„ 4. Act II. sc. ii. in part, and sc. iii. [Act. III. sc. i. also belongs to this day].

An Interval. Iachimo's return journey to Rome.

„ 5. Act II. sc. iv. and v.

An Interval. Time for Posthumus's letters from Rome to arrive in Britain.

[Act III. sc. i. See Day No. 4.]

„ 6. Act III. sc. ii. and iii.

An Interval, including one clear day. Imogen and Pisanio journey to Wales.

Day 7. Act III. sc. iv.

An Interval, including one clear day. Pisanio returns to Court.

„ 8. Act III. sc. v. and vi.

[Act III. sc. vii. In Rome. Time, between Days 5 and 6.]

An Interval, including one clear day. Cloten journeys to Wales.

„ 9. Act IV. sc. i. and ii.

An Interval—a few days perhaps.

„ 10. Act IV. sc. iii.

„ 11. Act IV. sc. iv.

„ 12. Act V. sc. i.–v.

On the stage-history of *Cymbeline* I may refer my readers to the Introduction to this play in vol. vii. of *The Henry Irving Shakespeare*. In 1682 the play was rehandled by D'Urfey under the title *The Injured Princess, or the Fatal Wager*, and probably in that year it was produced on the stage as well as published. In 1759 a *Cymbeline* founded on Shakespeare's play, but rewritten in the classical taste of the time "upon the plan of Aristotle himself, in respect of the unity of time," was produced at Covent Garden, and, in the same year, was published. The author was William Hawkins, Professor of Poetry in the University of Oxford. It pleased the Professor to think that Mrs. Bellamy's declining to take the part of Imogen was one chief cause of its failure on the stage. A version with alterations by Garrick was produced in 1761, when Garrick took the part of Posthumus. Henry Brooke, author of *The Fool of Quality*, rewrote the play; my copy, perhaps the first edition, is dated 1778. This was never

acted. Kemble and Mrs. Siddons appeared in *Cymbeline* in 1801.. In 1837 Macready played Posthumus to the Imogen of Helen Faucit. .Lady Martin (Helen Faucit) in her volume *On some of Shakespeare's Female Characters* has included a study of the character of Imogen.

References in my notes to plays other than *Cymbeline* are to act, scene, and line of the *Globe Shakespeare*.

I have had before me many editions of Shakespeare's plays, and of the play of *Cymbeline* issued separately, the edition of Eccles, and the recent editions of Ingleby, Deighton, and Wyatt. I have gained much from the pages — some two hundred and thirty — devoted to the text of *Cymbeline* in Vaughan's *New Readings and Renderings of Shakespeare's Tragedies* (1886). To me Vaughan seems a very remarkable student of Shakespeare's text, whose work has scarcely received adequate recognition; but to appreciate the value of his comments on the text of *Cymbeline*, they must be read at length. I have also to acknowledge my debt to Mr. A. E. Thiselton's *Some Textual Notes on the Tragedie of Cymbeline* (1902). Mr. Thiselton scrutinises the Folio text with minute care and keen intelligence. Sometimes he appears to me to defend it with too desperate a gallantry; but his remarks are always interesting and ingenious. When Mr. Craig produced the New Shakspere Society's text, with a complete collation of the Folios, he projected an edition with notes. Unhappily the project was never realised. With great generosity he placed a large body of his manuscript notes at my disposal, and gave me many later additions to this mass of annotations. Mr. H. C. Hart and Professor Littledale (who has made all students of Shakespeare his debtors

by his edition of Dyce's "Glossary") aided me with notes and suggestions. And the Rev. C. K. Pooler, who is engaged on an edition of *The Merchant of Venice* for this series, not only gave me some excellent suggestions, but read my proof-sheets—a laborious task—with minute care, which has saved the pages from many errors. For all this kind help I return my thanks.

CYMBELINE

DRAMATIS PERSONÆ

CYMBELINE, *King of Britain.*
CLOTEN, *Son to the Queen by a former Husband.*
POSTHUMUS LEONATUS, *a Gentleman, Husband to Imogen.*
BELARIUS, *a banished Lord, disguised under the name of Morgan.*
GUIDERIUS, } *Sons to Cymbeline, disguised under the names of Polydore*
ARVIRAGUS, } *and Cadwal, supposed Sons to Morgan.*
PHILARIO, *Friend to Posthumus,* } *Italians.*
IACHIMO, *Friend to Philario,* }
CAIUS LUCIUS, *General of the Roman forces.*
PISANIO, *Servant to Posthumus.*
CORNELIUS, *a Physician.*
A Roman Captain.
Two British Captains.
A Frenchman, Friend to Philario.
Two Lords of Cymbeline's Court.
Two Gentlemen of the same.
Two Gaolers.

Queen, Wife to Cymbeline.
IMOGEN, *Daughter to Cymbeline by a former Queen.*
HELEN, *a Lady attending on Imogen.*

Lords, Ladies, Roman Senators, Tribunes, a Soothsayer, a Dutchman, a Spaniard, Musicians, Officers, Captains, Soldiers, Messengers, and other Attendants.

APPARITIONS.

SCENE: Britain: Rome.

CYMBELINE

ACT I

SCENE I.—*Britain. The Garden of Cymbeline's Palace.*

Enter two Gentlemen.

First Gent. You do not meet a man but frowns: our bloods
No more obey the heavens than our courtiers
Still seem as does the king.
Sec. Gent. But what 's the matter?
First Gent. His daughter, and the heir of 's kingdom, whom
He purposed to his wife's sole son—a widow
That late he married—hath referr'd herself

Scene I. Britain . . . Palace] absent in F. 2. *than*] F 4, *Then* F. 3. *king*] Tyrwhitt conj., *kings* F.

1–3. *our bloods . . . king*] Our passions or moods (a common meaning of "blood" in Shakespeare) do not more exactly obey the skiey (or planetary) influences than our courtiers ever "wear their faces (line 13) to the bent of the king's looks." F reads:

"Our bloods no more obey the
Heavens
Then our Courtiers:
Still seeme as do's the Kings."

The erroneous punctuation led earlier critics into various unhappy conjectures. Tyrwhitt emended, and gave the right explanation. If we read "king's" (*i.e.* king's blood) the meaning is nearly the same; but the interpolation of final *s* is a frequent error of F; see Walker's *Crit. Exam.* i. p. 233. Staunton needlessly reads "courtiers"—Still seemers—do the king's." "Still," as often, means constantly, ever.

6. *referr'd*] committed herself, given herself over. Ingleby reads "preferr'd"; Lettsom conjectured "affied" or "assur'd." The word should present no difficulty. Minsheu has "*Referre*, commit or put unto"; and Cotgrave "*Commettre*, To commit, referre, give over, assign." Vaughan

Unto a poor but worthy gentleman: she's wedded;
Her husband banish'd; she imprison'd: all
Is outward sorrow; though I think the king
Be touch'd at very heart.

Sec. Gent. None but the king?

First Gent. He that hath lost her too: so is the queen,
That most desired the match: but not a courtier,
Although they wear their faces to the bent
Of the king's looks, hath a heart that is not
Glad at the thing they scowl at.

Sec. Gent. And why so?

First Gent. He that hath miss'd the princess is a thing
Too bad for bad report: and he that hath her—
I mean, that married her, alack, good man!
And therefore banish'd—is a creature such
As, to seek through the regions of the earth
For one his like, there would be something failing
In him that should compare. I do not think
So fair an outward, and such stuff within,
Endows a man but he.

Sec. Gent. You speak him far.

First Gent. I do extend him, sir, within himself,

21. *one his like,*] Pope, *one, his like;* F. 24. *far*] Ff 1, 2; *fair* Ff 3, 4.

quotes from North's *Plutarch*, Caius Marius (p. 439): "praying them not to dispaire, but to referre themselves to him."

7. *she's wedded*] Steevens conjectured "She's wed," making it part of next line, which he would end with "imprisoned." Ingleby, with text as above, follows Hanmer in arranging the lines as Steevens conjectured.

9. *outward*] external, insincere, the show of sorrow. Compare *Coriolanus*, I. vi. 77.

10. *touch'd*] So *Winter's Tale*, III. ii. 222: "he is touch'd To the noble heart," *i.e.* wounded.

22. *him . . . compare*] him chosen for comparison with Posthumus.

24. *speak him far*] Compare Beaumont and Fletcher, *The Wild-Goose Chase*, I. i.:

"He has borne himself a full and worthy gentleman;
To speak him further is beyond my charter."

25. *I . . . himself*] Ingleby: "I un-

Crush him together rather than unfold
His measure duly.

Sec. Gent. What 's his name and birth?

First Gent. I cannot delve him to the root: his father
Was call'd Sicilius, who did join his honour
Against the Romans with Cassibelan,
But had his titles by Tenantius, whom
He served with glory and admired success,—
So gain'd the sur-addition Leonatus:
And had, besides this gentleman in question,
Two other sons, who in the wars o' the time
Died with their swords in hand; for which their father,
Then old and fond of issue, took such sorrow
That he quit being; and his gentle lady,
Big of this gentleman, our theme, deceased

fold at large his virtues, but within the measure of himself." Beside having its more ordinary sense, "extend" was used for "magnify in representation," as in Hawes, *Pastime of Pleasure*, xxix.: "I can nothing extende the goodlines Of her temple." It also meant to value, assess; see *New Eng. Dict.* The two senses, "stretch out" and "value," may be played with here. Compare I. iv. 21.

29. *Sicilius*] The name, as it appears in Holinshed, is that of a King of Britain, who began to reign B.C. 430.

29. *join his honour*] For "join" Jervis conjectured "win" or "gain"; Ingleby reads the former, White the latter. Steevens conjectured "join his banner"; Vaughan "join his colour." If emendation of F "ioyne" were needed, perhaps "joy in" (as in *Love's Labour's Lost*, I. i. 104)—joyed in the glory—would be the simplest; but the words of the text may mean "Who gave the influence of his personal reputation—or soldierly virtue, summed up in 'honour'—to Cassibelan, but obtained his titles later from Tenantius."

31. *Tenantius*] Father of Cymbeline. Boswell-Stone (*Shakespeare's Holinshed*, p. 7 *n.*): "Shakspere seems to have adopted Fab.'s conjecture (reported in *Holinshed*) that Cassibelan, Androgeus, and Tenantius were sons of Lud, Cymbeline's grandfather; for Cymbeline is reminded by Lucius that tribute was imposed by Julius Cæsar on 'Cassibulan, thine Unkle' (*Cymbeline*, III. i. 5)."

32. *success*] This may mean no more than "result," as often; thus Lord Herbert of Cherbury, in his *Life and Reign of King Henry VIII.*, speaks of "the unfortunate success of that day."

33. *sur-addition*] "Addition," something annexed to a man's name to distinguish him, as in *Othello*, IV. i. 105. The word is defined in Bulloker's *Expositor*: "in our common law it signifieth any title given to a man beside his name, which title showeth his estate, trade, course of life, and also dwelling-house."

37. *fond of issue* doting on or desirous of offspring; Collie (MS.) "fond of 's."

As he was born. The king he takes the babe
To his protection; calls him Posthumus Leonatus;
Breeds him and makes him of his bed-chamber;
Puts to him all the learnings that his time
Could make him the receiver of; which he took,
As we do air, fast as 'twas minister'd,
And in 's spring became a harvest: lived in court—
Which rare it is to do—most praised, most loved;
A sample to the youngest, to the more mature
A glass that feated them, and to the graver
A child that guided dotards; to his mistress,
For whom he now is banish'd, her own price
Proclaims how she esteem'd him and his virtue;
By her election may be truly read
What kind of man he is.

Sec. Gent. I honour him
Even out of your report. But, pray you, tell me,

52, 53. *him . . . virtue; By*] Capell, *him; and his Vertue By* F.

41. *Leonatus*] omitted by Pope and others, on metrical grounds; the verse relaxes itself to admit proper names.

43. *Puts . . . time*] Communicates to him. Compare *Love's Labour's Lost*, IV. ii. 81, 82 (the schoolmaster Holofernes speaking): "if their daughters be capable I will put it to them." Ingleby understands "puts to" as "puts into," comparing v. v. 339, and *Timon of Athens*, IV. iii. 272, 273. Reed has "puts him to." "His time," his years, his time of life. For "learnings" Steevens reads "learning."

44. *receiver of;*] Ingleby conjectures "receiver, of which."

46. *And in 's spring*] Pope reads "His spring"; Elze conjectured "minister'd, and In 's spring" (making, with Capell, "and" part of line 45).

49. *feated*] Rowe reads "featur'd." The adj. "feat" means graceful, dexterous; also elegant, neat. "Which feated them" perhaps means "which made them feat," that is graceful or elegant. Hamlet (III. i. 161) was "the glass of fashion." Compare *2 Henry IV.* II. iii. 21: "he was indeed the glass Wherein the noble youth did dress themselves."

50. *to his mistress*] Commonly explained "as to his mistress." Vaughan takes it as depending on "what kind of man he is" (line 54), and would place "her own price . . . virtue" in a parenthesis. I think the construction with "to," caught from the preceding sentence, is broken.

51. *her own price*] her own value; the meaning is developed in what follows —she, being of such worth, and having elected him, his nature may be known. Compare I. iv. 15: "he must be weighed rather by her value than his own."

Is she sole child to the king?

First Gent. His only child.
He had two sons,—if this be worth your hearing,
Mark it,—the eldest of them at three years old,
I' the swathing-clothes the other, from their nursery
Were stolen; and to this hour no guess in knowledge
Which way they went.

Sec. Gent. How long is this ago?

First Gent. Some twenty years.

Sec. Gent. That a king's children should be so convey'd!
So slackly guarded! and the search so slow,
That could not trace them!

First Gent. Howsoe'er 'tis strange,
Or that the negligence may well be laugh'd at,
Yet is it true, sir.

Sec. Gent. I do well believe you.

First Gent. We must forbear: here comes the gentleman,
The queen and princess. [*Exeunt.*

Enter the QUEEN, POSTHUMUS, *and* IMOGEN.

Queen. No, be assured you shall not find me, daughter,
After the slander of most stepmothers,
Evil-eyed unto you: you 're my prisoner, but

59.] Pointing, Rowe; *cloathes, the other from* F. 70.] Scena Secunda Ff; as here, Rowe.

60. *guess in knowledge*] intelligent, well-informed guess; or perhaps, as Ingleby explains, guess resulting in knowledge.

63. *convey'd*] "Convey," to carry off clandestinely; hence a euphemism for to steal. See *Merry Wives*, I. iii. 32: "Convey the wise it call," and *Richard II.* IV. i. 317.

68. *forbear*] withdraw, as in *Winter's Tale*, V. iii. 85: "Either forbear, Quit presently the chapel, or, etc." With the next line F closes the scene; the second scene opens with the entrance of the Queen, Posthumus, and Imogen.

72. *Evil-eyed*] "Evil" probably pronounced "ev'l" (or "e'il") as often; compare "e'er," ever.

Your gaoler shall deliver you the keys
That lock up your restraint.—For you, Posthumus,
So soon as I can win the offended king,
I will be known your advocate: marry, yet
The fire of rage is in him, and 'twere good
You lean'd unto his sentence with what patience
Your wisdom may inform you.

Post. Please your highness
I will from hence to-day.

Queen. You know the peril.
I'll fetch a turn about the garden, pitying
The pangs of barr'd affections, though the king
Hath charged you should not speak together. [*Exit*

Imo. O
Dissembling courtesy! How fine this tyrant
Can tickle where she wounds!—My dearest husband,
I something fear my father's wrath; but nothing—
Always reserved my holy duty—what
His rage can do on me: you must be gone;
And I shall here abide the hourly shot
Of angry eyes, not comforted to live,
But that there is this jewel in the world
That I may see again.

74. *lock up your restraint*] lock what restrains you, your prison (Vaughan).

78. *lean'd unto*] bowed or bent to.

79. *inform*] instruct, as in *Coriolanus*, III. iii. 18.

83. *O*] Capell. F places "O" at the beginning of line 84.

87. *Always . . . duty*] Johnson: "So far as I may say it without breach of duty."

88. *me: you*] Wyatt: "the pronouns are emphatic." Perhaps so, but I am not sure that Imogen contrasts her fear for herself with her fear for Posthumus. She shrinks a little from the encounter with her father, the wrath itself has some terror in it, but she does not fear any punishment he can inflict.

Post. My queen! my mistress!
O lady, weep no more, lest I give cause
To be suspected of more tenderness
Than doth become a man! I will remain
The loyal'st husband that did e'er plight troth:
My residence in Rome at one Philario's,
Who to my father was a friend, to me
Known but by letter: thither write, my queen,
And with mine eyes I'll drink the words you send,
Though ink be made of gall.

Re-enter QUEEN.

Queen. Be brief, I pray you:
If the king come, I shall incur I know not
How much of his displeasure.—[*Aside*] Yet I'll move him
To walk this way: I never do him wrong
But he does buy my injuries, to be friends;
Pays dear for my offences. [*Exit.*

Post. Should we be taking leave
As long a term as yet we have to live,
The loathness to depart would grow. Adieu!

Imo. Nay, stay a little:
Were you but riding forth to air yourself,

97. *Philario's*] Rowe; *Filorio's* Ff 1, 2; *Florio's* Ff 3, 4. 103. [Aside] Rowe. 106. [Exit] Rowe.

97. *Rome*] Keightley, "Rome's." 104–106. *I never . . . offences*] The Queen has disobeyed the King (see lines 151, 152); but he feebly heaps kindnesses upon her when she has injured him, in order that he and she may be friends again. Daniel conjectured, and Hudson reads: "injuries; to be friends, Pays."

Such parting were too petty. Look here, love;
This diamond was my mother's: take it, heart;
But keep it till you woo another wife,
When Imogen is dead.

Post. How, how! another?
You gentle gods, give me but this I have,
And sear up my embracements from a next
With bonds of death!—Remain, remain thou here,
[*Putting on the ring.*
While sense can keep it on!—And, sweetest fairest,
As I my poor self did exchange for you
To your so infinite loss, so in our trifles
I still win of you: for my sake wear this;
It is a manacle of love; I 'll place it
Upon this fairest prisoner.
[*Putting a bracelet on her arm.*

Imo. O the gods!
When shall we see again?

117, 123.] Stage directions Rowe.

116. *sear up*] As the meaning has been disputed, it seems better to print "sear" (F "seare") than the more usual and more correct "cere." But it ought not to be questioned that "sear" is identical with "cere," to wrap in a cerecloth. So Tourneur, *Revenger's Tragedy*, I. ii.: "The bowel'd corpse May be seard in." Some commentators have taken "sear" to mean "close by burning" (as a wound is closed). Clarke suggests that "sear" expresses the dry withering of death as well as the wrapping in cerecloths. Eccles conjectured "seal," which Singer adopts.

117. *bonds*] Grant White reads "cere" and "bands"; "bonds" and "bands" are variations of one and the same word: "bonds of death," cere-cloths.

118. *it on*] Pope, "thee on"; but, as Malone notes, a change of persons occurs elsewhere in this and other plays; *e.g.* III. iii. 104, 105. White conjectured "it own," that is, "its own." Malone supposed—surely erroneously—that "keep on" here meant "maintain its [sense's] operations."

124. *see*] The same words occur in *Troilus and Cressida*, IV. iv. 59; so *Henry VIII.* I. i. 2: "How have ye done Since last we *saw* in France?"

Enter CYMBELINE *and Lords.*

Post. Alack, the king!

Cym. Thou basest thing, avoid! hence, from my sight!
If after this command thou fraught the court
With thy unworthiness, thou diest: away!
Thou 'rt poison to my blood.

Post. The gods protect you,
And bless the good remainders of the court!
I am gone. [*Exit.*

Imo. There cannot be a pinch in death
More sharp than this is.

Cym. O disloyal thing,
That shouldst repair my youth, thou heap'st
A year's age on me!

Imo. I beseech you, sir,
Harm not yourself with your vexation:
I am senseless of your wrath; a touch more rare

125. *avoid! hence*] *avoid, hence* Rowe, *avoyd hence,* F.

125. *avoid!*] F "avoyd hence" may be right. See *New Eng. Dict.* under "avoid."

126. *fraught*] burden (freight). So *Tempest,* I. ii. 13: "The fraughting souls within her."

129. *And bless*] Is this a serious blessing on the worthy members of the court, or is it said with a touch of irony? I think the latter; the contrast is between the base courtier now banished and those remaining, who are presumably "good remainders."

132. *heap'st*] Various attempts are made to eke out the line. Thus Hanmer, "heapest many"; Capell, "heap'st instead"; Orson, "hourly thou heap'st." I would add "heap'st at once," or, as Mr. Craig suggests, "heapest rather." Ingleby conjectures "heapest years Of age upon."

133. *A year's age*] Various proposed emendations may be disregarded. The king is old; a year is no small fragment of what life remains to him; Imogen's disloyalty takes a year from his life. If this be deemed unsatisfactory, we may fall back on Vaughan's interpretation, taking "age" to mean "old age," which Cymbeline does not admit having yet arrived: "you who should make me young, heap a year of old age upon me." Mr. Thiselton explains: "an age of years."

135. *senseless*] insensible, as in *Timon of Athens,* II. ii. 1. "A touch more rare," a more exquisite pain. "Touch," meaning "feeling," "sensation," and

Subdues all pangs, all fears.

Cym. Past grace? obedience?

Imo. Past hope, and in despair; that way, past grace.

Cym. That mightst have had the sole son of my queen!

Imo. O blessed, that I might not! I chose an eagle,
And did avoid a puttock.

Cym. Thou took'st a beggar; wouldst have made my throne
A seat for baseness.

Imo. No; I rather added
A lustre to it.

Cym. O thou vile one!

Imo. Sir,
It is your fault that I have loved Posthumus:
You bred him as my playfellow; and he is
A man worth any woman, overbuys me
Almost the sum he pays.

Cym. What, art thou mad!

Imo. Almost, sir: heaven restore me!—Would I were
A neat-herd's daughter, and my Leonatus

143. *vile*] F 4, *vilde* F. 147. *What,*] *What?* F.

also "wound," is frequent in Shakespeare.

137. *that way, past grace*] Cotgrave has "*s'Eshonter*, to be shamelesse . . . to be 'past grace.'" Imogen (with a play on "grace") compares herself to one who, suffering from religious despair, believes himself past the power of divine grace. "Desperation is an evill through which a man mistrusteth, despaireth utterly, and is past all hope of the good will of God" (W. Willimat, 1605).

140. *puttock*] kite, a base kind of hawk, as in *2 Henry VI.* III. ii. 191. Shakespeare varies the old saying "to choose between hawk and buzzard."

141. *beggar; wouldst*] F has a comma instead of a semicolon. Collier (MS.) has "beggar would."

146. *overbuys me*] I am worth but a small fraction of what, in giving himself, he has given for me; overbuys me by nearly all the sum he pays. See "Almost" in *New Eng. Dict.*

Our neighbour-shepherd's son!

Cym. Thou foolish thing!—

Re-enter QUEEN.

They were again together: you have done
Not after our command. Away with her,
And pen her up.

Queen. Beseech your patience.—Peace,
Dear lady daughter, peace!—Sweet sovereign,
Leave us to ourselves, and make yourself some comfort
Out of your best advice.

Cym. Nay, let her languish
A drop of blood a day; and, being aged,
Die of this folly! [*Exeunt Cymbeline and Lords.*

Queen. Fie! you must give way.

Enter PISANIO.

Here is your servant.—How now, sir! What news?

Pis. My lord your son drew on my master.

Queen. Ha!
No harm, I trust, is done?

Pis. There might have been,
But that my master rather play'd than fought,

150. Re-enter Queen] Dyce, Enter Queene F (after *son*). 158. Enter Pisanio] Dyce, after *folly* F.

150. *Thou foolish thing*] Cymbeline addresses Imogen as "thou"; the Queen as "you."

156. *advice*] consideration, as in *Merchant of Venice*, IV. ii. 6.

156. *languish*] Mr. Craig proposes, perhaps rightly, to place a comma or a dash after "languish"; I take the meaning to be "languish, at the rate of a drop of blood a day"; but the verb was sometimes causal and active. *New Eng. Dict.* quotes from Fenton: "The displeasures . . . languishe the heart," and from Florio's *Montaigne*: "Least (lest) . . . he might . . . languish that burning flame."

And had no help of anger: they were parted
By gentlemen at hand.

Queen. I am very glad on 't.

Imo. Your son's my father's friend; he takes his part.—
To draw upon an exile!—O brave sir!—
I would they were in Afric both together,
Myself by with a needle, that I might prick
The goer-back.—Why came you from your master?

Pis. On his command: he would not suffer me
To bring him to the haven; left these notes
Of what commands I should be subject to
When 't pleased you to employ me.

Queen. This hath been
Your faithful servant: I dare lay mine honour
He will remain so.

Pis. I humbly thank your highness.

Queen. Pray, walk awhile.

Imo. About some half-hour hence,
I pray you, speak with me: you shall at least
Go see my lord aboard: for this time leave me.

[*Exeunt.*

165, 166. *part.—To . . . exile!*] Johnson (substantially), *part To . . . exile.* F (*exile,* Ff 2–4). 173. *pleased*] F; *please* Ff 3, 4. 177. *I pray you*] Capell, *Pray you* F.

163. *help of anger*] So Sidney, *Arcadia* (first quarto), p. 315: "his Courage . . . desired help of Anger to make him this answere." So *King Lear,* III. vii. 79: "Nay, then, come on, and take the chance of anger."

165. *he . . . part*] Vaughan believes this to mean: "my father takes your son's part in his suit"; but the more obvious sense seems more probable. Perhaps "part" should not be separated from "To draw" — "in drawing upon an exile he takes my father's part."

167. *in Afric*] that is, in a desert, where no "gentlemen at hand" could part them. Compare *Macbeth,* III. iv. 104: "And dare me to the desert with thy sword"; and *Coriolanus,* IV. ii. 23–25.

174. *lay*] stake. See I. iv. 138 and 159.

176–178. *About . . . me*] Rowe's arrangement would permit us to read

SCENE II.—*The Same. A Public Place.*

Enter CLOTEN *and two Lords.*

First Lord. Sir, I would advise you to shift a shirt; the violence of action hath made you reek as a sacrifice: where air comes out, air comes in; there's none abroad so wholesome as that you vent.

Clo. If my shirt were bloody, then to shift it.—Have I hurt him?

Sec. Lord. [*Aside*] No, faith; not so much as his patience.

First Lord. Hurt him! his body's a passable carcass, if he be not hurt: it is a throughfare for steel, if it be not hurt.

Sec. Lord. [*Aside*] His steel was in debt; it went o' the backside the town.

A Public Place] Malone. 8. [Aside] Asides to line 15 Theobald, from line 21 to end Pope. 11. *throughfare*] F, *thorough-fare* F 3.

with F "pray you"; he begins a line with "About," ending lines with "me," "aboard," "leave me." F has four lines ending "hence," "me," "aboord," "me." The word "walk" in line 176 means "withdraw."

Scene II.

1–5. *Sir . . . vent*] The sense seems clear, yet Ingleby reads "unwholesome," misunderstanding the meaning. The speaker advises Cloten to shift a shirt—a common Elizabethan expression, used, for example, in Massinger, *The Picture*, II. i.—in order to cease reeking; otherwise he must take air in to supply what he loses, and the outer air is less wholesome than that of his own sweet body.

6. *to shift it.*] Rowe makes the sentence unfinished: "to shift it—."

10. *passable*] that can be passed through, with special reference here to the passes of a rapier.

11. *throughfare*] The form "thoroughfare" does not anywhere occur in F.

13. *in debt*] paid no scores, like a debtor who skulks from his creditor, avoiding the main streets of the town. Thiselton quotes from "An Account of King James I.'s Visit to Cambridge" by Tabor (given in Appendix to Hawkins' ed. of *Ignoramus*): certain Jesuits were not suffered to come through Cambridge, but were "by the Sheriff carried over the backe side of the town to Cambridge castle."

Clo. The villain would not stand me.

Sec. Lord. [*Aside*] No; but he fled forward still, toward your face.

First Lord. Stand you! You have land enough of your own; but he added to your having; gave you some ground.

Sec. Lord. [*Aside*] As many inches as you have oceans. Puppies!

Clo. I would they had not come between us.

Sec. Lord. [*Aside*] So would I, till you had measured how long a fool you were upon the ground.

Clo. And that she should love this fellow, and refuse me!

Sec. Lord. [*Aside*] If it be a sin to make a true election, she is damned.

First Lord. Sir, as I told you always, her beauty and her brain go not together: she's a good sign, but I have seen small reflection of her wit.

Sec. Lord. [*Aside*] She shines not upon fools, lest the reflection should hurt her.

22. *oceans. Puppies!*] Capell, *Oceans* (*Puppies.*) F.

19, 20. *gave . . . ground*] playing on give ground, meaning "retire," as in *The Tempest*, II. ii. 64.

30. *election*] White supposes that there is a play on the word, in allusion to the theological doctrine of election.

31, 32. *her beauty and her brain*] her brain does not keep pace with her beauty. "Thou art as wise," says Titania to Bottom, "as thou art beautiful." Johnson needlessly conjectured "beauty and brain."

33. *sign*] exterior semblance, as in *Much Ado*, IV. i. 34: "She's but the sign and semblance of her honour"; and see *Pericles*, IV. ii. 124. Compare I. vi. 15: "All of her that is out of door most rich: If she be furnished with a mind so rare," etc. Steevens supposed that the reference is to a tavern sign, with "a motto, or some attempt at a witticism underneath it." "Sign" was also used for a constellation. Warburton has "shine"; Staunton conjectured "sun." "Wit" means understanding; "reflection" in line 33 means radiance, in line 35 light thrown back.

Clo. Come, I 'll to my chamber. Would there had been some hurt done!

Sec. Lord. [*Aside*] I wish not so; unless it had been the fall of an ass, which is no great hurt.

Clo. You 'll go with us? 40

First Lord. I 'll attend your lordship.

Clo. Nay, come, let 's go together.

Sec. Lord. Well, my lord. [*Exeunt.*

SCENE III.—*A Room in Cymbeline's Palace.*

Enter IMOGEN *and* PISANIO.

Imo. I would thou grew'st unto the shores o' the haven,
And question'dst every sail: if he should write
And I not have it, 'twere a paper lost,
As offer'd mercy is. What was the last
That he spake to thee?

Pis. It was, his queen, his queen! 5

Imo. Then waved his handkerchief?

Pis. And kiss'd it, madam.

38. *been*] F 4, *bin* F.

Scene III.

A Room . . .] Malone.

40. *You 'll go*] Capell makes the reply to this speech come from Second Lord; Delius conjectures that "Well, my lord," is spoken by First Lord. I think Cloten addresses the Second Lord, who is not eager to reply; First Lord intervenes with his assurance of attendance; Cloten still presses for the company of Second Lord, who then submits with a reluctant "Well, my lord." Vaughan, perhaps rightly, takes "You 'll go" as addressed to First Lord, who says he will "attend" or follow; Cloten bids him accompany, not follow; and Second Lord, taking "go together" metaphorically, "make a match or form a pair" (see line 32), adds a sarcastic "Well," *i.e.* you are an excellent match.

Scene III.

4. *offer'd mercy*] Steevens: "a pardon to a condemned criminal," comparing *All's Well*, v. iii. 58: "Like a remorseful pardon slowly carried." The reference may be to Divine mercy. For "offer'd" Staunton conjectured "deferr'd."

Imo. Senseless linen, happier therein than I!
And that was all?

Pis. No, madam; for so long
As he could make me with this eye or ear
Distinguish him from others, he did keep
The deck, with glove, or hat, or handkerchief,
Still waving, as the fits and stirs of's mind
Could best express how slow his soul sail'd on,
How swift his ship.

Imo. Thou shouldst have made him
As little as a crow, or less, ere left
To after-eye him.

Pis. Madam, so I did.

Imo. I would have broke mine eye-strings, crack'd them, but
To look upon him, till the diminution

9. *this*] Theobald (Warburton), *his* F.

9. *this eye or ear*] F "his" is retained by Ingleby, accompanied with an interpretation, which, he admits, is strained beyond measure. He conjectures "my" or "mine"; Coleridge conjectures "the"; White, "or"; Staunton, "either." No address to the ear being recorded, Hanmer reads "mark me with his eye, or I"; Deighton conjectures "make me with his eye, or mine," *i.e.* see me, or my eye distinguish him. Warburton's suggestion seems to me the best, "this eye or ear," the (implied) calls of Posthumus being followed by silent gesticulation. Steevens supposed that this description was imitated from Bk. xi. of Golding's translation of Ovid's *Metamorphoses* (Alcyone watching Ceyx on ship-board, pp. 139–140, ed. 1612); but a close parallel will be found in *Venus and Adonis*, lines 817 – 822. Becket's emendations are often most unhappy, but I think his proposal "his eye, or e'er" deserves attention; "make" would mean "make me out," and "distinguish him" might be reflexive, distinguish himself.

12. *as*] meaning "so as," not, I think, "as if."

17. *eye-strings*] *New Eng. Dict.*: "The strings (*i.e.* muscles, nerves, or tendons) of the eye. (The eye-strings were formerly supposed to break or crack at death or loss of sight.)" Ben Jonson, *Poetaster*, Induction: "Crack eye-strings . . . let me be for ever blind." Imogen dwells on her loving extravagance by using the two equivalent expressions. Hudson's "crack'd the balls" (probably suggested by Staunton) seems needless.

18, 19. *diminution Of space*] diminution, as Johnson says, caused by space or distance; not, I think, "diminution of the space which his image filled" (Ingleby).

Of space had pointed him sharp as my needle;
Nay, follow'd him, till he had melted from
The smallness of a gnat to air; and then
Have turn'd mine eye, and wept. But, good Pisanio,
When shall we hear from him?

Pis. Be assured, madam,
With his next vantage.

Imo. I did not take my leave of him, but had
Most pretty things to say: ere I could tell him
How I would think on him, at certain hours,
Such thoughts and such; or I could make him swear
The shes of Italy should not betray
Mine interest and his honour; or have charged him,
At the sixth hour of morn, at noon, at midnight,
To encounter me with orisons, for then
I am in heaven for him; or ere I could
Give him that parting kiss, which I had set
Betwixt two charming words, comes in my father,
And, like the tyrannous breathing of the north,
Shakes all our buds from growing.

Enter a Lady.

Lady. The queen, madam,
Desires your highness' company.

23. *him?*] Rowe, *him.* F.

24. *vantage*] opportunity.

29. *shes*] as in I. vi. 40: "two such shes." So Barnfield (ed. Arber, p. 47), *Cynthia*: "Was never mortall eye beheld so faire a Shee."

35. *charming*] having in them a charm (to preserve him from evil). Compare v. iii. 32. In Scot's *Discovery of Witchcraft* "use charming words" means use words of incantation.

37. *Shakes all our buds*] Compare *Sonnets*, xviii.: "Rough winds do shake the darling buds of May"; and *Romeo and Juliet*, II. ii. 121:

"This bud of love, by summer's ripening breath,
May prove a beauteous flower when next we meet."

For "growing" Warburton has "blowing."

Imo. Those things I bid you do, get them dispatch'd.—
I will attend the queen.

Pis. Madam, I shall. [*Exeunt.*

SCENE IV.—*Rome. Philario's House.*

Enter PHILARIO, IACHIMO, *a Frenchman, a Dutchman, and a Spaniard.*

Iach. Believe it, sir, I have seen him in Britain: he was then of a crescent note; expected to prove so worthy as since he hath been allowed the name of: but I could then have looked on him without the help of admiration, though the catalogue of his endowments had been tabled by his side and I to peruse him by items.

Phi. You speak of him when he was less furnished than now he is with that which makes him both without and within.

French. I have seen him in France: we had very many there could behold the sun with as firm eyes as he.

A Dutchman and a Spaniard] mute *dramatis personæ*, omitted by Rowe; but Rome is regarded as a centre for all nations.

2. *crescent note*] growing distinction. Compare I. vi. 22: "He is one of the noblest note."

5. *help of admiration*] A difficulty has been imagined here by Ingleby. Iachimo says, "I was able to view him, without the stare of wonder," "admiration" probably (as in I. vi. 37) meaning wonder, astonishment. We do not need Staunton's proposed "yelp of admiration." For the "catalogue," Delius compares *Twelfth Night*, I. v. 263; see also *Hamlet*, v. ii. 118: "to divide him inventorially would dizzy the arithmetic of memory."

10. *without and within*] Compare "All of her that is out of door most rich," I. vi. 15.

12. *behold the sun*] Perhaps "as he" refers to Iachimo, and if so "the sun" must stand ironically for Posthumus; but "he" may be Posthumus, and the meaning may be, we had many eagles as true of breed as he. Compare *3 Henry VI.* II. i. 91, 92: "Nay, if thou be that princely eagle's bird, Show thy descent by gazing 'gainst the sun."

Iach. This matter of marrying his king's daughter, wherein he must be weighed rather by her value than his own, words him, I doubt not, a great deal from the matter.

French. And then his banishment.

Iach. Ay, and the approbation of those that weep this lamentable divorce under her colours are wonderfully to extend him; be it but to fortify her judgement, which else an easy battery might lay flat, for taking a beggar without less quality. But how comes it he is to sojourn with you? how creeps acquaintance?

Phi. His father and I were soldiers together; to whom

16, 17. *words . . . matter*] "from," away from; makes a report of him which is remote from the fact. Compare *Hamlet*, III. iv. 143: "I the *matter* will *re-word*, which madness Would gambol from."

18. *banishment.*] Pope makes the sentence broken: "banishment—"

20. *colours*] standard, ensign, meaning "of her party"; the imagery becomes military—"colours," "fortify," "battery." Collier (MS.), "and her dolours." Compare Nash (ed. Grosart, v. 99), *The Unfortunate Traveller*: "under your colours all my meritorious workes I was desirous to shroud."

20, 21. *are . . . extend him*] are of a nature to magnify his reputation. For "extend" see note on I. i. 25. The plural "are" is commonly explained as an error arising from the contiguity of "colours." Wyatt (following Steevens) suggests that "banishment," taken up from the Frenchman's speech, forms part of the subject. It may be (see Vaughan) that the "approbation," being that of several persons, acquires an idea of plurality. Warburton reads "approbations"; Collier (MS.) "are wont wonderfully." Warburton conjectures "aids" (for "are"), Capell, "are wonderful," Eccles, "and wonderfully do."

23. *without less quality*] The sense requires "with less quality," or "without so much quality"; but the various emendations proposed or read ("without more," "without this," "without his," "without best," and others) are less Shakespearian than an error characteristic of the writer. Malone remarks: "Whenever 'less' or 'more' is to be joined with a verb denoting want, or a preposition of a similar import, Shakespeare never fails to be entangled in a grammatical inaccuracy, or rather to use words that express the very contrary of what he means." See Schmidt's *Lexicon*, Grammatical Observations, 9. Double Negative (p. 1420). Possibly Shakespeare wrote, "with, doubtless, quality," a beggar, though, I admit, of some merit.

25. *creeps acquaintance*] I know no other example of the expression. To "creep in acquaintance" occurs in Greene, *Quip for an Upstart Courtier.*

I have been often bound for no less than my life.—
Here comes the Briton: let him be so entertained amongst you as suits, with gentlemen of your knowing, to a stranger of his quality.

Enter POSTHUMUS.

I beseech you all, be better known to this gentleman, whom I commend to you as a noble friend of mine: how worthy he is I will leave to appear hereafter, rather than story him in his own hearing.

French. Sir, we have known together in Orleans.

Post. Since when I have been debtor to you for courtesies, which I will be ever to pay and yet pay still.

French. Sir, you o'er-rate my poor kindness: I was glad I did atone my countryman and you; it had been pity you should have been put together with so mortal a purpose as then each bore, upon importance of so slight and trivial a nature.

28. *Briton*] Theobald, *Britaine* F.

30. Enter Posthumus] Dyce, after *life*, line 27, F.

30. *knowing*] knowledge, as in II. iii. 101.

34. *story*] as in *Lucrece*, line 106: "He stories to her ears her husband's fame."

36. *known*] So *Antony and Cleopatra*, II. vi. 86: "You and I have known, sir," *i.e.* been acquainted. So Ben Jonson, *Cynthia's Revels*, IV. i.: "He salutes me as familiarly as if we had known together since the deluge."

39. *ever to pay*] So *Sonnets*, XXX.: "Which I new pay as if not paid before," and *All's Well*, III. vii. 16.

42. *atone*] reconcile, as in *Richard II.* I. i. 202.

43. *put together*] opposed in combat. Compare "together" in the line "Togeder then went these two yeomen" —*Robin Hood and the Potter*, stanza 16.

45. *importance*] Explained by several editors as "matter," "subject"; but the evidence for the meaning assigned by Malone and Steevens, "importunity," "instigation," seems satis-

Post. By your pardon, sir, I was then a young traveller; rather shunned to go even with what I heard than in my every action to be guided by others' experiences; but upon my mended judgement—if I offend not to say it is mended—my quarrel was not altogether slight.

French. Faith, yes, to be put to the arbitrement of swords, and by such two that would, by all likelihood, have confounded one the other, or have fallen both.

Iach. Can we with manners ask what was the difference?

French. Safely, I think: 'twas a contention in public, which may without contradiction suffer the report. It was much like an argument that fell out last night, where each of us fell in praise of our country mistresses; this gentleman at that time vouching—and upon warrant of bloody affirmation—his to be more fair, virtuous, wise, chaste,

50. *offend not*] Rowe, *offend* F.

62. *country mistresses*] Theobald, hyphened F.

factory. See *Twelfth Night*, v. i. 371, and *King John*, II. i. 7. I am not sure that the meaning is different in *Winter's Tale*, v. ii. 20.

47. *go even*] agree; so *Twelfth Night*, v. i. 246: "Were you a woman, as the rest goes even." The sense, though carelessly expressed, seems to be: Posthumus, then young, instead of guiding himself by the experience of others, studied to avoid agreement with them. Vaughan, accepting the word "shunned" as running on to "guided," ingeniously explains: "Rather than servilely follow the guidance of others, I even avoided independent concurrence with their opinions." But the words may mean: Being a young traveller I liked to assert an independent judgment, while I did not refuse in my actions to be guided by the experience of others; I asserted that the ground of quarrel was serious, yet, in fact, I yielded and made it up; now my maturer judgment regards it as serious.

54. *confounded*] destroyed, as often in Shakespeare.

59. *without contradiction*] undoubtedly, as in *Antony and Cleopatra*, II. vii. 41.

constant-qualified and less attemptable than any the rarest of our ladies in France.

Iach. That lady is not now living, or this gentleman's opinion, by this, worn out.

Post. She holds her virtue still and I my mind.

Iach. You must not so far prefer her 'fore ours of Italy.

Post. Being so far provoked as I was in France, I would abate her nothing, though I profess myself her adorer, not her friend.

Iach. As fair and as good—a kind of hand-in-hand comparison—had been something too fair and too good for any lady in Britany. If she went

65. *constant-qualified*] Steevens (Capell's Errata), *Constant, Qualified* F. 72. *France, I*] Rowe, *France: I* F. 75, 76. *good—a . . . comparison—*] Cambridge, *good: a . . . comparison*, F.

65. *constant-qualified*] qualified in (endowed with) constancy. Ingleby defends F "constant, qualified," which may be right, "qualified" meaning richly endowed. So Chapman, *All Fools*, I. i.: "Yet she was gently born, Well *qualified*, and beautiful."

65. *attemptable*] see the use of "attempt" in line 122 (and following speeches) of this scene.

73, 74. *though . . . friend*] A passage often misunderstood. The meaning is: Though, being her adorer rather than her lover, I would now make no boasts of beauty and constancy (which are far below my present feeling of worship), yet being provoked to it I would reassert all that I said in France. Observe how restrained Posthumus' speech has been: "She holds her virtue still and I my mind." "Friend," meaning "lover," occurs several times in Shakespeare. Mason conjectured that "adorer" and "friend" should be transposed; White reads "adorer and her friend"; Vaughan conjectures "professed." The speech, rightly understood, throws light on Posthumus' acceptance of Iachimo's challenge. The "attempt, as you call it" (line 128), is no attempt in Posthumus' eyes, no trial of Imogen; Iachimo can approach one, who is set so far above him and her adorer, only to discover his own baseness and impotence.

75. *hand-in-hand*] a comparison of equals, going hand-in-hand, not of a superior and inferior. Compare *Hamlet*, I. v. 49; misunderstood by Schmidt, who explains it as "handy-dandy, juggling."

77. *Britany*] Both "Britain" and "Britany" are frequent in Bacon's writings concerning the union of the kingdoms under James I. Thus (*Works*, ed. Spedding, x. 238) we have "Great Britany," and again: "Considering the name of Britany was no coined or new-devised or affected name at our [King James's] pleasure, but the true and ancient name which God and time hath imposed."

before others I have seen, as that diamond of yours outlustres many I have beheld, I could not but believe she excelled many: but I have not seen the most precious diamond that is, nor you the lady.

Post. I praised her as I rated her: so do I my stone.

Iach. What do you esteem it at?

Post. More than the world enjoys.

Iach. Either your unparagoned mistress is dead, or she's outprized by a trifle.

Post. You are mistaken: the one may be sold or given, or if there were wealth enough for the purchase, or merit for the gift: the other is not a thing for sale, and only the gift of the gods.

Iach. Which the gods have given you?

Post. Which, by their graces, I will keep.

Iach. You may wear her in title yours; but, you

78. *others I*] Pope, *others*. *I* F. 79, 80. *not but*] Malone, *not* F. 91. *purchase*] Rowe, *purchases* F.

79, 80. *could not but*] For F "could not" Warburton conjectured and Hanmer read "could." I think Heath's conjecture "could but" is not unlikely to be right. Ingleby strains the F text to get a poor meaning, taking the words as an admission that Imogen may possess great beauty, yet not excel many, because she lacks virtue. Vaughan thinks F text may mean "she excelled some; still there are many whom I could not believe her to excel." He considers the passage, however, corrupt, and would read "others *you* have seen."

86. *enjoys*] possesses (with the accompanying idea of pleasure in possession), as often in Shakespeare.

87, 88. *Either . . . trifle*] if your lady is not dead (and out of the world), you therefore value your stone above her. Posthumus answers that "the world" may come to enjoy the stone, but never the lady, who is his sole possession.

90. *or if*] meaning "if either," but the preceding "or" renders a printer's error not unlikely, and many editors follow Rowe in reading "if."

92. *only the gift*] the gift alone.

96. *in title*] the image is from the title to an estate.

know, strange fowl light upon neighbouring ponds. Your ring may be stolen too: so your brace of unprizable estimations, the one is but frail and the other casual; a cunning thief, or a that way accomplished courtier, would hazard the winning both of first and last.

Post. Your Italy contains none so accomplished a courtier to convince the honour of my mistress, if, in the holding or loss of that, you term her frail: I do nothing doubt you have store of thieves; notwithstanding, I fear not my ring.

Phi. Let us leave here, gentlemen.

Post. Sir, with all my heart. This worthy signior, I thank him, makes no stranger of me; we are familiar at first.

Iach. With five times so much conversation, I should get ground of your fair mistress, make her go back even to the yielding, had I admittance, and opportunity to friend.

Post. No, no.

Iach. I dare thereupon pawn the moiety of my estate

106. *frail: I*] *fraile, I* F. 109. *gentlemen.*] *gentlemen?* F.

97. *strange fowl*] Somewhat like this is Sharpham's "I'll teach him to fish in other men's ponds"—*Cupid's Whirligig*, ii.

98. *so your*] Theobald reads "so of your"; Mr. Craig suggests "so for your."

100. *casual*] subject to chance or accident. So Markham, *Farewell to Husbandry* (1625): "Of all graine it [oats] is least casuall" (*New Eng. Dict.*).

103. *none so accomplished*] no courtier so accomplished. Compare I. vi. 59.

104. *convince*] overcome, defeat, as in *Macbeth*, I. vii. 64: "his two chamberlains Will I with wine and wassail so convince."

109. *leave*] leave off, as in II. ii. 4.

114. *get ground*] get an advantage, as in *2 Henry IV.* II. iii. 53: "If they get ground and vantage of the king."

115. *admittance,*] I retain the comma of F, which some editors omit.

to your ring, which in my opinion o'ervalues it something: but I make my wager rather against your confidence than her reputation: and, to bar your offence herein too, I durst attempt it against any lady in the world.

Post. You are a great deal abused in too bold a persuasion, and I doubt not you sustain what you 're worthy of by your attempt.

Iach. What 's that?

Post. A repulse: though your attempt, as you call it, deserve more,—a punishment too.

Phi. Gentlemen, enough of this: it came in too suddenly; let it die as it was born, and, I pray you, be better acquainted.

Iach. Would I had put my estate and my neighbour's on the approbation of what I have spoke!

Post. What lady would you choose to assail?

Iach. Yours; whom in constancy you think stands so safe. I will lay you ten thousand ducats to your ring, that, commend me to the court where your lady is, with no more advantage than the opportunity of a second conference, and I

122. *herein too*] F 3, *heerein to* F. 128. *repulse: though*] *repulse though* F. 133 *neighbour's*] Pope, *neighbors* F. 138. *thousand*] F 3, *thousands* F.

122. *herein too*] For F "heerein to" White reads "herein-to." Vaughan conjectures "herein, so." Perhaps "hereunto," conjectured by an anonymous critic, is right.

124. *abused*] deceived, as often.

125. *you sustain*] Rowe reads "you 'd"; Collier (MS.), "you 'le."

134. *approbation*] confirmation, proof, as in *Winter's Tale*, II. i. 177.

137. *whom*] as in *Tempest*, III. iii. 92: "Young Ferdinand, whom they suppose is drown'd," and elsewhere.

will bring from thence that honour of hers which you imagine so reserved.

Post. I will wage, against your gold, gold to it: my ring I hold dear as my finger; 'tis part of it.

Iach. You are afraid, and therein the wiser. If you buy ladies' flesh at a million a dram, you cannot preserve it from tainting: but I see you have some religion in you,—that you fear.

Post. This is but a custom in your tongue; you bear a graver purpose, I hope.

Iach. I am the master of my speeches, and would undergo what's spoken, I swear.

Post. Will you? I shall but lend my diamond till your return: let there be covenants drawn between's. My mistress exceeds in goodness the hugeness of your unworthy thinking: I dare you to this match: here's my ring.

Phi. I will have it no lay.

Iach. By the gods, it is one.—If I bring you no sufficient testimony that I have enjoyed the

146. *afraid*] Theobald (Warburton), *a Friend* F.

144. *wage,*] I insert the comma after "wage," as proposed by Vaughan; "gold to it," gold which will be the proper match to your gold.

146. *afraid*] This, Warburton's conjecture for F "a Friend," is adopted by most editors; Delius is an exception. Ingleby reads "her friend," which Delius had suggested. If "friend" (*i.e.* "lover") be right, Iachimo may mean: "After all you are a lover, not, as you professed, an 'adorer' (line 74); you know that your goddess is human, and you are therein the wiser." Iachimo's words "but I see you have some religion" would then refer sneeringly to the only part of adoration possessed by Posthumus—fear; he is "wise," and the fear of God is the beginning of wisdom. Or "you are a friend" may mean "you have the advantage of me in being her intimate, and being so far the wiser, you will not risk your ring." Collier (MS.), "afeard."

153. *undergo*] take upon me, as in III. v. 111.

159. *lay*] wager, as in *Othello*, II. iii. 330.

dearest bodily part of your mistress, my ten thousand ducats are yours; so is your diamond too: if I come off, and leave her in such honour as you have trust in, she your jewel, this your jewel, and my gold are yours; provided I have your commendation for my more free entertainment.

Post. I embrace these conditions; let us have articles betwixt us. Only, thus far you shall answer: if you make your voyage upon her, and give me directly to understand you have prevailed, I am no further your enemy; she is not worth our debate: if she remain unseduced, you not making it appear otherwise, for your ill opinion and the assault you have made to her chastity, you shall answer me with your sword.

Iach. Your hand; a covenant: we will have these things set down by lawful counsel, and straight away for Britain, lest the bargain should catch cold and starve. I will fetch my gold, and have our two wagers recorded.

Post. Agreed. [*Exeunt Posthumus and Iachimo.*

French. Will this hold, think you?

167. *free*] F, omitted Ff 2–4. 182. Exeunt . . .] Theobald, omitted F. 183. *you'l*] Rowe, *you.* F.

163. *yours*] To make Iachimo state both sides of the wager, Hanmer (following Warburton) read "mine" in place of "yours," omitting "no" before "sufficient." But Iachimo cares only to present the side favourable to Posthumus, and he states it twice over.

170. *make your voyage*] The image is perhaps from the voyage of a merchant adventurer, as in *Romeo and Juliet*, II. ii. 83, 84. Compare *Merry Wives*, II. i. 189: "If he should intend this voyage towards my wife," and *Twelfth Night*, III. i. 83–86. Collier (MS.), "make good your vauntage."

173. *debate*] quarrel, as often.

174. *making it appear*] making it manifest.

180. *starve*] perish through cold ("sterve" F), a common meaning of "starve."

Phi. Signior Iachimo will not from it. Pray let us
follow 'em. [*Exeunt.*

SCENE V.—*Britain. A Room in Cymbeline's Palace.*

Enter QUEEN, *Ladies, and* CORNELIUS.

Queen. Whiles yet the dew's on ground, gather those
flowers;
Make haste: who has the note of them?
First Lady. I, madam.
Queen. Dispatch.— [*Exeunt Ladies.*
Now, master doctor, have you brought those drugs?
Cor. Pleaseth your highness, ay: here they are, madam: 5
[*Presenting a small box.*
But I beseech your grace, without offence,—
My conscience bids me ask—wherefore you have
Commanded of me these most poisonous compounds,
Which are the movers of a languishing death;
But though slow, deadly.
Queen. I wonder, doctor, 10
Thou ask'st me such a question. Have I not been
Thy pupil long? Hast thou not learn'd me how
To make perfumes? distil? preserve? yea, so

2. First Lady] Theobald, Lady F.

5. Presenting . . .] Malone.

5. *Pleaseth*] So Lyly, *Euphues* (ed. Arber, p. 52), "Pleaseth it you therefore to sit downe to supper."

6. *I . . . offence*] Vaughan would place these words in marks of parenthesis; F, as virtually here, makes "My conscience . . . ask" the parenthetic words.

9. *But though*] equivalent to although.

10. *I wonder*] Theobald, to regulate the verse, reads "I do wonder."

12. *learn'd*] taught, as often.

13. *distil*] extract the sweet essence from flowers. So *Sonnets*, v.:

"But flowers distill'd, though they with winter meet,
Leese but their show; their substance still lives sweet."

That our great king himself doth woo me oft
For my confections? Having thus far proceeded,—
Unless thou think'st me devilish—is 't not meet
That I did amplify my judgement in
Other conclusions? I will try the forces
Of these thy compounds on such creatures as
We count not worth the hanging, but none human,
To try the vigour of them, and apply
Allayments to their act, and by them gather
Their several virtues and effects.

Cor. Your highness
Shall from this practice but make hard your heart:
Besides, the seeing these effects will be
Both noisome and infectious.

Queen. O, content thee.—

Enter PISANIO.

[*Aside*] Here comes a flattering rascal; upon him
Will I first work: he 's for his master,
And enemy to my son.—How now, Pisanio!—
Doctor, your service for this time is ended;

27, 31. [Aside] Rowe.

15. *confections*] as in v. v. 246, meaning compounded drugs.

18. *conclusions*] experiments, as in *Antony and Cleopatra*, v. ii. 358: "She hath pursued conclusions infinite Of easy ways to die." So Bacon, *Works*, ed. Spedding, viii. 19: "His common exercise is in distillations, and in trying of conclusions."

18. *try*] Vaughan proposes "prove"; Hudson (following Walker) reads "try" here and "test" in line 21.

22. *by them*] Does not this mean by the creatures experimented on? For "act," meaning "action," compare *Othello*, III. iii. 328. Mr. W. J. Craig proposes to read "Allayment to their acts," and would refer "them" to "acts."

26. Enter Pisanio] So F; placed by Dyce after "son," line 29.

28. *Will . . . master*] Various proposals are made to regulate the verse; Capell, "let them work"; Pope, "master's sake An"; Walker, "factor for"; Vaughan, "master, and An."

28, 29. *he's . . . And*] Daniel conjectures "he 's, for his master, An."

Take your own way.

Cor. [*Aside*] I do suspect you, madam;
But you shall do no harm.

Queen. [*To Pisanio*] Hark thee, a word.

Cor. [*Aside*] I do not like her. She doth think she has
Strange lingering poisons: I do know her spirit,
And will not trust one of her malice with
A drug of such damn'd nature. Those she has
Will stupefy and dull the sense awhile;
Which first, perchance, she 'll prove on cats and dogs,
Then afterward up higher: but there is
No danger in what show of death it makes,
More than the locking up the spirits a time,
To be more fresh, reviving. She is fool'd
With a most false effect; and I the truer,
So to be false with her.

Queen. No further service, doctor,
Until I send for thee.

Cor. I humbly take my leave. [*Exit.*

Queen. Weeps she still, say'st thou? Dost thou think in time
She will not quench and let instructions enter
Where folly now possesses? Do thou work:
When thou shalt bring me word she loves my son,

32. [To Pisanio] Rowe. 33. [Aside] Capell.

33–44] Johnson regarded this soliloquy as "very inartificial," as "a long speech to tell himself what himself knows." Wyatt justly observes: "If Shakespeare had not felt something akin to contempt for vulgar melodramatic effects, he would not have given us this premonition of the result of Imogen's swallowing the Queen's confection."

40. *it makes*] "Shakespeare intends 'it' to refer to the act of dulling and stupefying the sense" (Vaughan).

47. *quench*] Will not her flame extinguish itself? Vaughan pleads for "quinch," which is used in North's *Plutarch*, Cato Utican, 769, for wince or flinch.

I 'll tell thee on the instant thou art then
As great as is thy master; greater, for
His fortunes all lie speechless, and his name
Is at last gasp: return he cannot, nor
Continue where he is: to shift his being
Is to exchange one misery with another;
And every day that comes comes to decay
A day's work in him. What shalt thou expect,
To be depender on a thing that leans,
Who cannot be new built, nor has no friends,
So much as but to prop him? [*The Queen drops the box: Pisanio takes it up.*] Thou takest up
Thou know'st not what; but take it for thy labour:
It is a thing I made, which hath the king
Five times redeem'd from death: I do not know
What is more cordial: nay, I prithee, take it;
It is an earnest of a farther good
That I mean to thee. Tell thy mistress how
The case stands with her; do 't as from thyself.
Think what a chance thou changest on; but think
Thou hast thy mistress still, to boot, my son,

58. *leans,*] *leanes?* F. 60. [The Queen drops . . .] Malone (substantially). 62. *made*] F, *make* F 2.

54. *shift his being*] change his place of existence, abode. "With the roses a covering our Beein'" (Dickens, *David Copperfield*, lxiii.).

56. *decay*] used as a transitive verb also in *Twelfth Night*, I. v. 82. But we may take "a day's work" as the subject of the second verb "comes," and "decay" as a noun.

58. *leans*] "inclines towards its fall" (Johnson).

68. *what a chance*] on what a chance (of bettering yourself) you change service (or parties). Several editors follow Rowe "chance thou chancest on"; the "but think, etc.," however, seems to suit "changest." Of emendations Theobald's "change thou chancest on" seems to me the best; Daniel's "chance thou hangest on" is an ingenious alteration made by the removal of one letter. Thiselton explains chance as "event," a frequent meaning.

68. *think*] Theobald's pointing "think ;—" (which we might improve thus, "think !—") is possibly right.

Who shall take notice of thee: I 'll move the king
To any shape of thy preferment, such
As thou 'lt desire; and then myself, I chiefly,
That set thee on to this desert, am bound
To load thy merit richly. Call my women:
Think on my words.— [*Exit Pisanio.*
A sly and constant knave;
Not to be shaked; the agent for his master;
And the remembrancer of her to hold
The hand-fast to her lord. I have given him that
Which, if he take, shall quite unpeople her
Of liegers for her sweet; and which she after,
Except she bend her humour, shall be assured
To taste of too.—

Re-enter PISANIO *and Ladies.*

So, so; well done, well done:
The violets, cowslips, and the primroses,
Bear to my closet.—Fare thee well, Pisanio;
Think on my words. [*Exeunt Queen and Ladies.*

Pis. And shall do:

78. *hand-fast*] F, *hand fast* F 2.

78. *hand-fast*] So Beaumont and Fletcher, *Wit at Several Weapons*, v. i.: "I knit this holy 'hand-fast'"; used only here by Shakespeare in the sense of marriage-contract; in *Winter's Tale*, IV. iv. 795, "in hand-fast" means in custody.

80. *liegers*] resident ambassadors, as in *Measure for Measure*, III. i. 59. Johnson: "a lieger ambassador is one that resides in a foreign court to promote his master's interest." For "sweet" Collier (MS.) has "suite."

83. *primroses*] In F "Prime-Roses," as in Cotgrave (under *Prime-vere*), but the etymology from *Prima rosa* is erroneous. The Middle English *prime-role* is diminutive from *primula*.

85. *And shall do*] Various proposals to fill out the verse are made. Vaughan's "Marry, and shall do so" has at least the advantage of avoiding the final "do," followed by the rhymes "untrue," "you." I conjecture that the Queen's speech ended with "Think on my words, Pisanio," and that the

But when to my good lord I prove untrue,
I 'll choke myself: there 's all I 'll do for you. [*Exit.*

SCENE VI.—*The Same. Another Room in the Palace.*

Enter IMOGEN *alone.*

Imo. A father cruel, and a step-dame false;
A foolish suitor to a wedded lady,
That hath her husband banish'd:—O, that husband!
My supreme crown of grief! and those repeated
Vexations of it! Had I been thief-stolen,
As my two brothers, happy! but most miserable
Is the desire that 's glorious: bless'd be those,
How mean soe'er, that have their honest wills,
Which seasons comfort.—Who may this be? Fie!

Enter PISANIO *and* IACHIMO.

Pis. Madam, a noble gentleman of Rome,
Comes from my lord with letters.

7. *desire*] F 2, *desires* F; *bless'd*] Pope, *blessed* F.

printer, finding "Pisanio" above the speech that followed, took this for the speech-heading, which he found repeated before the word "And," whence it was omitted after "words." Compare the often repeated "Hubert" in the temptation by King John (III. iii.). Note that Pisanio has not uttered a word to the temptress.

Scene VI.

4. *repeated*] recited or enumerated vexations—cruelty, falsehood, and folly, in a father, step-dame, and suitor.

6, 7. *but . . . glorious*] most miserable is the unsatisfied longing that aspires to great things. Hanmer read "degree" for "desire." Staunton conjectured that these words should follow "comfort," line 9, and Hudson adopts the suggestion. Vaughan suggests "Is she, desires, that 's glorious," meaning "is she, who is of exalted station, and has desires." Mr. W. J. Craig independently conjectured "she," but would place no comma after "desires."

8. *honest wills*] The expression is in contrast to "desire that 's glorious."

9. *Which seasons comfort*] which gives a relish to comfort. Comfort, not attained by desire and effort, would still be comfort, but such attainment gives it a zest. "Fie!" an outbreak of impatience at the interruption of her solitary thoughts.

10. *Rome,*] The comma is in F; "Comes," who comes; but some

Iach. Change you, madam?
The worthy Leonatus is in safety,
And greets your highness dearly. [*Presents a letter.*
Imo. Thanks, good sir:
You 're kindly welcome.
Iach. [*Aside*] All of her that is out of door most rich!
If she be furnish'd with a mind so rare,
She is alone, the Arabian bird, and I
Have lost the wager. Boldness be my friend!
Arm me, audacity, from head to foot,
Or, like the Parthian, I shall flying fight;
Rather, directly fly.
Imo. [Reads]—"*He is one of the noblest note, to whose kindnesses I am most infinitely tied. Reflect upon him accordingly, as you value your trust*— LEONATUS."

11. *madam?*] Rowe, *madam:* F. 13. [Presents . . .] Capell. 15. [Aside] Pope. 17. *alone,*] W. J. Craig, conj. *alone* F. 25. trust—] Boswell, trust. F.

editors, perhaps rightly, delete the comma. Capell conjectured "Come."

11. *Change*] The pallor and flush of Imogen's face betray her excitement, and Iachimo instantly reassures her as to her husband's safety. Compare *Much Ado*, v. i. 140.

15. *out of door*] Compare "her without-door form," *Winter's Tale*, II. i. 69.

17. *She is alone,*] I adopt Mr. Craig's suggestion, in placing a comma after "alone." F has "She is alone the." Compare *Two Gentlemen of Verona*, II. iv. 167: "her whose worth makes other worthies nothing: She is alone." Seymour proposed a semicolon.

17. *Arabian bird*] the phœnix, the world never possessing at one time more than one. See *Tempest*, III. iii. 22–24.

20. *Parthian*] of whose fighting Shakespeare may have learnt from Plutarch's *Life of Antony*, and especially from that of Crassus.

22. note] See I. iv. 2.

24. Reflect upon him] Not, as Ingleby explains, "cast upon him some of the radiance of your favour," but "regard him."

25. trust] Imogen reads aloud a fragment from the letter, and verifies its words by reading aloud the writer's name. "Value your trust," value the charge entrusted to you as my wife and representative. Hanmer read "truest," and is followed by several editors; if this be right, it is the close of the letter which is given, and "so far," line 26, must mean "so much." Thiselton understands "your trust" as "your truth to me."

So far I read aloud:
But even the very middle of my heart
Is warm'd by the rest, and takes it thankfully.
You are as welcome, worthy sir, as I
Have words to bid you, and shall find it so
In all that I can do.

Iach. Thanks, fairest lady.—
What! are men mad? Hath nature given them eyes
To see this vaulted arch and the rich crop
Of sea and land, which can distinguish 'twixt
The fiery orbs above and the twinn'd stones
Upon the number'd beach, and can we not
Partition make with spectacles so precious

28. *takes*] Pope, *take* F. 32. *mad!*] *mad.* F. 37. *spectacles*] F 3, *Spectales* F.

28. *takes*] Pope's emendation of "take" F. Vaughan regards "But . . . rest" as parenthetic, and defends "take"; "I read aloud . . . and take it thankfully," take thankfully the intelligence of Iachimo's kindness to her husband—which may be right.

33. *crop*] This is ingeniously explained by Vaughan as the harvest of the eye, consisting of sea and land. It may, I think, mean "surface"; "crop" was commonly used for the top or head of a tree or flower, and of many other things; Douglas in his *Æneis*, I. iii. 91, speaks of the "croppis" of the waves. Jamieson's *Dict.* gives "The crop of the earth, the surface of the ground." Warburton proposed "cope"; Collier (MS.), "cope O'er"; Crosby conjectured and Hudson reads "scope." Steevens explains "crop of sea and land" as "the productions of either element."

34. *distinguish*] distinguish not, I think, orbs from stones, but orb from orb, and stone from stone.

35. *twinn'd*] Various needless conjectures may be disregarded; "twinn'd stones," stones like as twins; so in Beaumont and Fletcher, *The Maid on the Mill*, II. ii., two faces indistinguishably alike are called "twinned."

36. *number'd*] numerous, *i.e.* with stones. Theobald's proposal "th' unnumber'd" is happy, and is supported by *King Lear*, IV. vi. 21: "the murmuring surge That on the unnumber'd idle pebbles chafes." Farmer conjectured "umber'd" (shaded), Staunton "cumber'd," Vaughan "encumber'd," and other inferior suggestions are made. Is the fancy too far-fetched that the beach is "number'd," because sung to in "numbers" (numerous verse) by the waves? Mr. Craig thinks "hungred" possible, comparing "the hungry beach" of *Coriolanus*, v. iii. 58.

37. *spectacles*] Does this mean "with organs of vision" (as perhaps in *2 Henry VI.* III. ii. 112), or having shows (of earth and sky) which instruct the eyes in making distinctions? The meaning "shows" is common in Shakespeare.

'Twixt fair and foul?

Imo. What makes your admiration?

Iach. It cannot be i' the eye; for apes and monkeys,
'Twixt two such shes, would chatter this way and
Contemn with mows the other: nor i' the judgement;
For idiots, in this case of favour, would
Be wisely definite: nor i' the appetite;
Sluttery, to such neat excellence opposed,
Should make desire vomit emptiness,
Not so allured to feed.

Imo. What is the matter, trow?

Iach. The cloyed will—
That satiate yet unsatisfied desire, that tub
Both fill'd and running—ravening first the lamb,
Longs after for the garbage.

Imo. What, dear sir,
Thus raps you? Are you well?

Iach. Thanks, madam, well.—

38. *admiration*] wonder, as often. Iachimo utters his feigned soliloquy as if in a trance of wonder.

41. *mows*] grimaces; Fr. *moue*.

42. *case of favour*] question respecting beauty or attractiveness; both "case" and "favour" are common in these senses.

45. *Should . . . emptiness*] should make a craving appetite retch, on an empty stomach, casting nothing up. Many needless emendations are proposed; Capell, "vomit to emptiness"; Tyrwhitt and Kinnear would place a comma after "vomit," connecting "emptiness" with what follows; Tyrwhitt conjectures "allure" for "allured."

47. *trow*] trow you, *i.e.* know you, as in *Much Ado*, III. iv. 59.

47. *will*] often used by Elizabethan writers for lust, appetite.

48–51.] Some editors follow Johnson in ending the lines with "desire," "first," "What," "well?" Steevens suggested "That's" for "That," line 48, with the omission (as in Capell) of "desire."

51. *raps*] catches you away. The participle "rapt" is familiar to us; it was confused with the Latin *raptus*, and the English "rap," originally meaning to snatch, seize hastily, was forgotten. We probably have it in Fletcher, *The Island Princess*, III. i.: "Sure he would rap me into something now suddenly" ("wrap" Folios). Grant White here reads "wrap"; but see S. Walker for examples of "rap."

51, 52.] Lines so divided by Camb. edd.; "Thanks . . . sir," one line F.

[*To Pisanio*] Beseech you, sir,
Desire my man's abode where I did leave him:
He's strange and peevish.

Pis. I was going, sir,
To give him welcome. [*Exit.*

Imo. Continues well my lord? His health, beseech you?

Iach. Well, madam.

Imo. Is he disposed to mirth? I hope he is.

Iach. Exceeding pleasant; none a stranger there
So merry and so gamesome: he is call'd
The Briton reveller.

Imo. When he was here
He did incline to sadness, and oft-times
Not knowing why.

Iach. I never saw him sad.
There is a Frenchman his companion, one
An eminent monsieur, that, it seems, much loves
A Gallian girl at home: he furnaces
The thick sighs from him, whiles the jolly Briton,
Your lord, I mean, laughs from's free lungs, cries "O,
Can my sides hold, to think that man, who knows

61. *Briton*] Steevens, *Britaine* F.

53. *abode*] desire my man to settle himself where I left him. Hanmer makes "Beseech . . . abode" one line and "where . . . peevish" another (reading for "He's," "he is").

54. *strange and peevish*] a stranger here and foolish; for "strange" compare line 191; for "peevish," *Merry Wives*, I. iv. 14. Steevens explains "strange" as "shy." "Peevish" sometimes = wayward.

56. *lord? His*] Staunton: "lord his."

59. *none*] Compare I. iv. 103: "none so accomplished a courtier." Wyatt suggests "none, a stranger there, so merry."

62. *sadness*] seriousness, as often.

66. *furnaces*] Compare *As You Like It*, II. vii. 148: "the lover, Sighing like furnace." Steevens quotes from Chapman, "furnaceth the universall sighes." Thiselton adds Greene's *Menaphon*, ed. Arber, p. 34.

67. *thick*] crowding, as in *Lucrece*, line 1784.

By history, report, or his own proof,
What woman is, yea, what she cannot choose
But must be, will his free hours languish for
Assured bondage?"

Imo. Will my lord say so?

Iach. Ay, madam; with his eyes in flood with laughter:
It is a recreation to be by
And hear him mock the Frenchman. But, heavens know,
Some men are much to blame.

Imo. Not he, I hope.

Iach. Not he: but yet heaven's bounty towards him might
Be used more thankfully: in himself 'tis much;
In you, which I account his, beyond all talents.
Whilst I am bound to wonder, I am bound

72. *will his*] Rowe, *will's* F. 72, 73. *languish for Assured*] Steevens, *languish: For assured* F, *languish, For assured* Ff 2–4.

70. *proof*] experience.

72. *his free hours*] commonly explained "during his free hours," making "languish" intransitive; but that verb was used transitively; Florio, *Montaigne* (1603), "lest . . . he might . . . languish that burning flame"; "his free hours" may here be the object of "languish."

73. *Assured*] In the choice of this word there may have been, as Vaughan suggests, a thought of the sense "affianced"; see *King John*, II. i. 534, 535, for a play on the two meanings of "assure."

79, 80. *Be . . . talents*] I change the full stop of F after "thankfully" to a colon, and insert a comma after "his," line 80. Many editors alter the full stop of F after "talents" to a comma. Perhaps such editors would explain, "the fault is great with reference to himself alone; his fault in regard to you causes both wonder and pity." The meaning I believe to be: In his own peculiar gifts heaven's bounty is much; in you—who are his—heaven's bounty to him is beyond all gifts (or endowments). "Talent" is used for "gift" by Shakespeare. Mr. Craig, however, noticing, what is certainly the fact, that "talents" was used by Elizabethan and earlier writers for "inclination," "desire," would let the sense run on to line 81, and explain: "With respect to you, whom I account his beyond all reach of loose desires, Whilst, etc." See for this sense of "talent" Trench's *Select Glossary* and Skeat's *Etym. Dict.* Palsgrave, *Lesclarcissement*, has "Talent or lust—'talent'"; the meaning "inclination" comes from the inclination of the balance (*τάλαντον*).

To pity too.

Imo. What do you pity, sir?

Iach. Two creatures heartily.

Imo. Am I one, sir?
You look on me: what wreck discern you in me
Deserves your pity?

Iach. Lamentable! What,
To hide me from the radiant sun, and solace
I' the dungeon by a snuff?

Imo. I pray you, sir,
Deliver with more openness your answers
To my demands. Why do you pity me?

Iach. That others do,
I was about to say, enjoy your——But
It is an office of the gods to venge it,
Not mine to speak on't.

Imo. You do seem to know
Something of me, or what concerns me: pray you,
Since doubting things go ill often hurts more
Than to be sure they do—for certainties
Either are past remedies, or, timely knowing,
The remedy then born—discover to me
What both you spur and stop.

91. *your——But*] F 2, *your: but* F. 98. *born—*] *borne.* F.

87. *snuff*] the wick (as darkening the flame). Compare *Hamlet*, IV. vii. 116.

96–98. *do—. . . born—*] The dashes correspond to full stops in F. Many editors begin the parenthesis with "Since," line 95. Some editors read "known" for "knowing," and some, "remedy's" for "remedy." Vaughan takes "timely knowing" as itself "the remedy"; but I think Imogen speaks of evils known as certain, yet not remediless; upon timely knowledge the remedy is (the "is" being understood and assumed out of "are") then born. In 95, "doubting," suspecting, fearing, as often.

99. *What . . . stop*] What thing this is which you both urge upon me and hold back, half reveal and half conceal.

Iach. Had I this cheek
To bathe my lips upon; this hand, whose touch,
Whose every touch, would force the feeler's soul
To the oath of loyalty; this object, which
Takes prisoner the wild motion of mine eye,
Firing it only here; should I, damn'd then,
Slaver with lips as common as the stairs
That mount the Capitol; join gripes with hands
Made hard with hourly falsehood—falsehood, as
With labour; then by-peeping in an eye
Base and illustrous as the smoky light
That 's fed with stinking tallow; it were fit
That all the plagues of hell should at one time
Encounter such revolt.

Imo. My lord, I fear,
Has forgot Britain.

Iach. And himself. Not I,

107. *falsehood—falsehood*] *falshood* (*falshood* F; *as*] Staunton conjectured *not*. 108. *by-peeping*] hyphen, Knight. 109. *illustrous*] Collier, *illustrious* F. 113. *himself.*] *himselfe*, F.

101. *every*] *very* F 3.

104. *Firing*] I retain the reading ("Fiering") of F. The second Folio "Fixing" is, perhaps rightly, adopted by many editors; I explain: "from her alone does the passion of my eye catch fire"; "motion" may mean "passion" here, as often elsewhere.

104. *damn'd then*] damned in such a case.

107. *falsehood,*] The "with" is carried on to this repeated word "falsehood."

108. *by-peeping*] peeping sidelong; not the frank gaze of honest love. Compare the word "by-glance," and "under-peep," II. ii. 20. Emendations are needless. Dyce adopts Johnson's conjecture "lie peeping." Collier's "bo-peeping" obtains perhaps some support from Warner, *Albion's England*, XVI. ci. 400: "Why should faces faire indeed bo-peepe behind a fanne?"

109. *illustrous*] lack-lustre. Many editors follow Rowe—"unlustrous"; Ingleby "ill-lustrous," shedding a sorry lustre. Dyce objects to "illustrous" that it is found in Chapman's *Odyssey*, i., "illustrous court," meaning "illustrious." Thiselton takes F "illustrious" to mean lustrous, with as much lustre as the smoky light. Jonson, *Cynthia's Revels*, III. ii., describes Cynthia's eyes as "serious and illustrious." Perhaps Thiselton is right.

112. *Encounter such revolt*] As J. Hunter explains, "meet such apostasy." Rolfe: "Revolt is often used of faithlessness in love; see . . . III. iv. 57."

Inclined to this intelligence, pronounce
The beggary of this change, but 'tis your graces
That from my mutest conscience to my tongue
Charms this report out.

Imo. Let me hear no more.

Iach. O dearest soul, your cause doth strike my heart
With pity that doth make me sick! A lady
So fair, and fasten'd to an empery,
Would make the great'st king double, to be partner'd
With tomboys hired with that self exhibition
Which your own coffers yield! with diseased ventures,
That play with all infirmities for gold
Which rottenness can lend nature! such boil'd stuff
As well might poison poison! Be revenged,
Or she that bore you was no queen, and you
Recoil from your great stock.

Imo. Revenged!
How should I be revenged? If this be true—
As I have such a heart that both mine ears

122. *hired with*] Rowe, *hyr'd, with* F.

116. *conscience*] inner consciousness, inmost thoughts, as often in Shakespeare.

120. *empery*] empire, as in *Richard III.* III. vii. 136. "Nausicaa! Flower of all this *empery*!" Chapman's *Homer, Odyssey*, viii. 623.

122. *tomboys*] romps. Steevens quotes many examples of the word, among them one specially apt, W. Warren, *Nurcerie of Names*, 1581: "Like tomboyes such as lives in Rome For every knaves delight."

122. *self exhibition*] same allowance. "Self" for "same" is frequent; "exhibition" as in *Two Gentlemen of Verona*, I. iii. 69.

123–125. *ventures . . . nature*] Vaughan: "diseased gamblers who stake against money all the infirmities which rottenness can lend nature"—"nature" meaning human nature or human life, as often (see Schmidt). Collier (MS.): "That pay." Perhaps "ventures" means things risked in the way of trade, as in *Merchant of Venice*, I. i. 42.

125. *boil'd*] alluding, as Steevens explains and illustrates from Shakespeare and Massinger, to the sweating-treatment.

128. *stock*] *i.e.* in your birth your father's "noble stock was graft with crab-tree slip"—2 *Henry VI.* III. ii. 213.

Must not in haste abuse—if it be true,
How should I be revenged?

Iach. Should he make me
Live like Diana's priest, betwixt cold sheets,
Whiles he is vaulting variable ramps,
In your despite, upon your purse? Revenge it.
I dedicate myself to your sweet pleasure,
More noble than that runagate to your bed,
And will continue fast to your affection,
Still close as sure.

Imo. What ho, Pisanio!

Iach. Let me my service tender on your lips.

Imo. Away! I do condemn mine ears that have
So long attended thee. If thou wert honourable,
Thou wouldst have told this tale for virtue, not
For such an end thou seek'st, as base as strange.
Thou wrong'st a gentleman who is as far
From thy report as thou from honour, and
Solicit'st here a lady that disdains

132. *should*] F, *shall* F 2. 135. *purse?*] Pope, *purse:* F. 147. *Solicit'st*] *Solicites* F.

132. *make me*] Grant White, unhappily, reads "make thee." Iachimo speaks in Imogen's character.

133. *Live*] Walker conjectured and Hudson reads "Lie." "Priest" is used for "priestess" again in *Pericles*, v. i. 243. The expression "cold sheets" occurs in Jonson, *The Devil is an Ass.*

134. *vaulting . . . ramps*] Compare "vaulting-house" as used in *The Elder Brother*, IV. ii. "Ramps," leaps; but Halliwell cites *Pierce's Supererogation* (1600): "A lusty, bounsing *rampe*," and Ingleby, Jonson, *Bartholomew Fair*, IV. iv.: "ramping Alice." In Tottel's *Miscellany* (ed. Arber, p. 212), we have: "The restlesse ramp that thou hast wed."

139. *close*] secret, as in *Richard III.* I. i. 158.

141. *condemn*] Collier (MS.), "contemn."

142. *thee*] observe the use of "thou" as compared with that of "you" in earlier speeches of Imogen.

144. *as base as strange*] Vaughan thinks that these words may refer not to Iachimo's "end," but to Iachimo himself; instead of "honourable," he is a low foreign fellow; see "strange," line 191, and "stranger," line 151.

147. *Solicit'st*] F "solicites" is perhaps what Shakespeare wrote, as with other verbs ending in *t*, for euphony.

Thee and the devil alike.—What ho, Pisanio!—
The king my father shall be made acquainted
Of thy assault: if he shall think it fit
A saucy stranger in his court to mart
As in a Romish stew, and to expound
His beastly mind to us, he hath a court
He little cares for, and a daughter who
He not respects at all.—What ho, Pisanio!

Iach. O happy Leonatus! I may say:
The credit that thy lady hath of thee
Deserves thy trust, and thy most perfect goodness
Her assured credit. Blessed live you long!
A lady to the worthiest sir that ever
Country call'd his; and you, his mistress, only
For the most worthiest fit. Give me your pardon.
I have spoke this to know if your affiance
Were deeply rooted, and shall make your lord
That which he is new o'er: and he is one

154. *who*] F, *whom* F 2. 156. *say*:] *say*, F.

150. *fit*] Vaughan is perhaps right in thinking that this is not equivalent to "fit for," but that the words mean "if he shall think it may become a saucy stranger," "fit" being a verb, not an adjective.

151. *saucy*] Used often by Shakespeare with a stronger meaning than with us; impudent, insolent.

151. *mart*] traffic, bargain; Vaughan's proposal "match" is needless.

152. *Romish*] So Spenser, *Shepheard's Calendar*, October; "the *Romish* Tityrus."

154. *who*] Compare III. iii. 87 and IV. ii. 76: "To who?"

155. *not respects*] Puttenham, *Art of Poesie*, iii. 22, censures such a placing, or as he regards it, misplacing of "not."

157–159. *The credit . . . credit*] "Credit of thee," trust in thee. The whole is rightly explained by Vaughan: "The trust which your wife reposes in you deserves a strong reciprocal trust, and your own excellence deserves that such her trust in you should be doubly sure."

165. *one*] Abbott (*Sh. Gramm.* p. 28) takes this to mean "above all," "alone," comparing *Henry VIII.* II. iv. 48: "One the wisest prince."

The truest manner'd, such a holy witch
That he enchants societies into him;
Half all men's hearts are his.

Imo. You make amends.

Iach. He sits 'mongst men like a descended god:
He hath a kind of honour sets him off,
More than a mortal seeming. Be not angry,
Most mighty princess, that I have adventured
To try your taking of a false report, which hath
Honour'd with confirmation your great judgement
In the election of a sir so rare,
Which you know cannot err. The love I bear him
Made me to fan you thus, but the gods made you,
Unlike all others, chaffless. Pray, your pardon.

Imo. All 's well, sir: take my power i' the court for yours.

Iach. My humble thanks. I had almost forgot
To entreat your grace but in a small request,
And yet of moment too, for it concerns
Your lord; myself and other noble friends

168. *men's*] F 2, *men* F. 169. *descended*] F 2, *defended* F. 182. *concerns*] F 4, *concernes:* F, *concernes*, F 2. 183. *lord;*] Rowe, *Lord*, F.

166. *witch*] used of either sex; masculine, as here, in *Antony and Cleopatra*, I. ii. 40. "Who can deny him a *wizard* or *witch*," Cotta, *Trial of Witchcraft*, p. 49.

167. *into*] unto, as often; draws troops of companions to him, as with a charm. For "societies" compare *Merry Wives*, III. iv. 8: "my wild societies."

173. *your . . . report*] To regulate the verse Hanmer read "you with a," Capell "you by a," Steevens omits "of"; Vaughan would omit "a," comparing *Much Ado*, V. i. 219.

176. *Which*] refers to "judgment," which had received "confirmation," and which Imogen knows in the election of her husband, cannot be wrong. Delius refers "which" to "election."

177. *fan*] winnow. Compare *Troilus and Cressida*, I. iii. 27, and *Henry VIII.* V. i. 111.

183. *lord;*] Dyce places a comma after "lord," understanding "for it concerns your lord, myself, and other noble friends, *who* are partners," etc.

Are partners in the business.

Imo. Pray, what is 't?

Iach. Some dozen Romans of us, and your lord—
The best feather of our wing—have mingled sums
To buy a present for the emperor;
Which I, the factor for the rest, have done
In France: 'tis plate of rare device and jewels
Of rich and exquisite form, their values great;
And I am something curious, being strange,
To have them in safe stowage: may it please you
To take them in protection?

Imo. Willingly;
And pawn mine honour for their safety: since
My lord hath interest in them, I will keep them
In my bedchamber.

Iach. They are in a trunk,
Attended by my men: I will make bold
To send them to you, only for this night;
I must aboard to-morrow.

Imo. O, no, no.

Iach. Yes, I beseech, or I shall short my word
By lengthening my return. From Gallia
I cross'd the seas on purpose and on promise

193. *protection!*] Theobald, *protection.* F. 194. *safety:*] *safety,* F.

186. *best feather*] The words are easily intelligible in the modern senses. Wyatt, however, takes "feather" to mean "bird" (as it sometimes does), and "wing" to mean "fellowship," quoting Dekker, *Bellman of London*: "Of all the mad rascals that are of this wing the Abraham-man is the most fantastic."

190. *values great*] Collier, ed. 2, read "value 's great"—a conjecture of Dyce, afterwards withdrawn by him.

191. *curious, being strange*] careful, particular, being a stranger. Compare line 54.

200. *short*] The meaning of the adjective "deficient," "inadequate," as in "to come short," is here transferred to a verb, which Brooke in *Romeus and Juliet* uses in the sense "shorten."

To see your grace.

Imo. I thank you for your pains:
But not away to-morrow!

Iach. O, I must, madam
Therefore I shall beseech you, if you please
To greet your lord with writing, do 't to-night:
I have outstood my time, which is material
To the tender of our present.

Imo. I will write.
Send your trunk to me; it shall safe be kept
And truly yielded you. You 're very welcome.
[*Exeunt.*

ACT II

SCENE I.—*Britain. Before Cymbeline's Palace.*

Enter CLOTEN *and two Lords.*

Clo. Was there ever man had such luck! when I kissed the jack, upon an up-cast to be hit away! I had a hundred pound on 't: and then

204. *to-morrow!*] Knight, *to morrow.* F. 209. *safe be*] F, *be safe* F 3.

Act II. Scene I.

2. *jack, upon an up-cast*] Mason conject., *Iacke upon an upcast,* F.

207. *outstood*] Collier (MS.), "outstaid."

Act II. Scene I.

2, 3. *kissed . . . away*] The "jack" is the small ball (sometimes called the "mistress") aimed at by the bowlers; to lay one's bowl alongside it is to "kiss the jack." *New. Eng. Dict.* quotes from Taylor (the Water Poet), 1630: "The marke which they ayme at hath sundry names . . . as a Blocke, a Iacke, and a Mistres." An early example (1600) occurs in *Look About You,* sc. xiii. (Hazlitt's *Dodsley,* vii. 422). Cloten's bowl is hit away by the "upcast," throw, of the other player. The punctuation of F, "kissed the jack upon an upcast," may be right, meaning "by my own throw" (not hit into that position by another bowl). Compare "rub on, and kiss the mistress," *Troilus and Cressida,* III. ii. 52.

a whoreson jackanapes must take me up for swearing; as if I borrowed mine oaths of him, and might not spend them at my pleasure.

First Lord. What got he by that? You have broke his pate with your bowl.

Sec. Lord. [*Aside*] If his wit had been like him that broke it, it would have run all out.

Clo. When a gentleman is disposed to swear, it is not for any standers-by to curtail his oaths, ha?

Sec. Lord. No, my lord; [*Aside*] nor crop the ears of them.

Clo. Whoreson dog! I give him satisfaction? Would he had been one of my rank!

Sec. Lord. [*Aside*] To have smelt like a fool.

Clo. I am not vexed more at any thing in the earth: a pox on't! I had rather not be so noble as I am; they dare not fight with me, because

9, 14, 38. [Aside] Theobald. 16. *give*] F 2, *gave* F. 18, 50. [Aside] Pope.

4. *take me up*] rebuke, as in *Two Gentlemen of Verona*, I. ii. 136, with a play here on the meaning "borrow," as in *2 Henry IV.* I. ii. 46. Cotgrave, "Parler à un des grosses dents, to checke, taunt, reprove, *take up.*"

10. *run all out*] In line 9 Hanmer read "like his," which probably gives the meaning intended. His wit, if like Cloten's, would have run out, so thin and watery are Cloten's brains; perhaps with a play on "run out" in the sense of "exhaust." Compare "watery wit" in *The Returne from Parnassus*, I. i. (ed. Macray, p. 38).

11. *swear*] Earle in *Microcosmography* ("A bowl-alley") writes: "Is the place where there are three things thrown away, beside bowls, to wit, time, money, and *curses*, and the last ten for one."

14. *crop the ears*] playing on "curtail," which F spells (as does Cotgrave under *Accourcir*) "curtall," "curtal" being a horse or other animal having the tail docked.

16. *give*] Possibly F "gave" is right, the satisfaction being a broken pate.

18. *smelt*] playing on the word "rank," strong-smelling. So *As You Like It*, I. ii. 113:

"*Touchstone.* Nay, if I keep not my rank—

Rosalind. Thou losest thy old smell."

The jest appears also in Middleton, *Your Five Gallants* (iii. 128, ed. Bullen).

of the queen my mother: every Jack-slave hath his bellyful of fighting, and I must go up and down like a cock that nobody can match.

Sec. Lord. [*Aside*] You are cock and capon too; and you crow, cock, with your comb on.

Clo. Sayest thou?

Sec. Lord. It is not fit your lordship should undertake every companion that you give offence to.

Clo. No, I know that: but it is fit I should commit offence to my inferiors.

Sec. Lord. Ay, it is fit for your lordship only.

Clo. Why, so I say.

First Lord. Did you hear of a stranger that 's come to court to-night?

Clo. A stranger, and I not know on 't!

Sec. Lord. [*Aside*] He 's a strange fellow himself, and knows it not.

First Lord. There 's an Italian come, and 'tis thought, one of Leonatus' friends.

Clo. Leonatus! a banished rascal; and he 's another, whatsoever he be. Who told you of this stranger?

First Lord. One of your lordship's pages.

23. *bellyful*] Capell, *belly full* F. 25. [Aside] Rowe. 26. *crow,*] Theobald, *crow* F. 28. *your*] F 3, *you* F. 36. *to-night*] F 2, *night* F.

25. *capon*] metaphorically a type of dulness; perhaps with a play "cap on," referring to the fool's coxcomb of the next line. Compare *Comedy of Errors*, III. i. 32: "capon, coxcomb, idiot, patch." T. Wilson, *Logike* (1551): "Some [men] are capones by kind, and so blunte by nature, that no arte at all can whet them" (*New Eng. Dict.*).

29. *companion*] used, as often, contemptuously for fellow or low fellow. Johnson assigns this speech and line 48 to First Lord.

43. *whatsoever*] whosoever, as in *Twelfth Night*, I. iii. 124, and III. iv. 162.

Clo. Is it fit I went to look upon him? is there no derogation in 't?

Sec. Lord. You cannot derogate, my lord.

Clo. Not easily, I think.

Sec. Lord. [*Aside*] You are a fool granted; therefore your issues being foolish do not derogate.

Clo. Come, I 'll go see this Italian: what I have lost to-day at bowls I 'll win to-night of him. Come, go.

Sec. Lord. I 'll attend your lordship.

[*Exeunt Cloten and First Lord.*

That such a crafty devil as is his mother
Should yield the world this ass! a woman that
Bears all down with her brain; and this her son
Cannot take two from twenty, for his heart,
And leave eighteen. Alas, poor princess,
Thou divine Imogen, what thou endurest,
Betwixt a father by thy step-dame govern'd,
A mother hourly coining plots, a wooer
More hateful than the foul expulsion is
Of thy dear husband! Then that horrid act

55. Exeunt . . . Lord] Capell, Exit F. 65. *husband! Then*] *husband. Then* F.

48. *derogate*] do anything derogatory to your rank; in line 51 this meaning continues, and the meaning to degenerate from ancestry is played on.

51. *issues*] what proceeds from you, your acts, with a play on issues meaning offspring. Compare *Julius Cæsar*, III. i. 294: "the cruel *issue* of these bloody men."

58. *Bears . . . brain*] Compare Daniel, *Musophilus*, lines 442, 443:

"brave fellows . . .
And seeme to beare downe all the world with lookes?"

65. *husband! Then*] This, with the substitution of a note of exclamation for a period, is the reading of F. Most editors follow F 4 in reading "husband, than," which may be right, "than" being commonly printed "then." "The divorce he 'ld make" perhaps means the projected marriage with

Of the divorce he 'ld make: the heavens hold firm
The walls of thy dear honour; keep unshaked
That temple, thy fair mind; that thou mayst stand,
To enjoy thy banish'd lord and this great land!

[*Exit.*

SCENE II.—*Imogen's Bedchamber: a Trunk in one part of it.*

IMOGEN *in bed, reading; a Lady attending.*

Imo. Who 's there? my woman Helen?

Lady. Please you, madam.

Imo. What hour is it?

Lady. Almost midnight, madam.

Imo. I have read three hours then: mine eyes are weak:
Fold down the leaf where I have left: to bed:
Take not away the taper, leave it burning;
And if thou canst awake by four o' the clock,
I prithee, call me. Sleep hath seized me wholly.

[*Exit Lady.*

66. *divorce he'ld make: the*] *divorce, heel'd make the* F. 67. *honour;*] Rowe, *Honour.* F. 69. Exit] Capell, Exeunt F.

Scene II.

1. *woman Helen?*] F 3, *woman: Helene?* F. 7. Exit Lady] Rowe.

Cloten rather than a formal decree of divorce; though "act" may mean the decree. How could Cloten be more hateful "than" the divorce? Vaughan seems to be right in saying: "*Then* introduces a final and crowning misery, and the prayer that heaven," etc.

66. *he'ld*] printed "heel'd" in F. Warburton, "Hell-made"; Hanmer, "hell made."

68. *temple*] So v. v. 220: "the temple Of virtue was she."

Scene II.

1.] The only heading to this scene in F is "Enter Imogen, in her Bed, and a Lady." So in *A Woman Killed with Kindness*, "Enter Mistress Frankford in her bed." Ingleby notes several resemblances in the scene to passages in *Macbeth*.

To your protection I commend me, gods!
From fairies and the tempters of the night
Guard me, beseech ye!

[*Sleeps. Iachimo comes from the trunk.*

Iach. The crickets sing, and man's o'er-labour'd sense
Repairs itself by rest. Our Tarquin thus
Did softly press the rushes, ere he waken'd
The chastity he wounded. Cytherea,
How bravely thou becomest thy bed! fresh lily!
And whiter than the sheets! That I might touch!
But kiss; one kiss! Rubies unparagon'd,
How dearly they do't! 'Tis her breathing that
Perfumes the chamber thus: the flame o' the taper
Bows toward her, and would under-peep her lids
To see the enclosed lights, now canopied
Under these windows, white and azure, laced

10. Iachimo . . .] Collier, Iachimo from the Trunke F. 22. *these*] F, *the* F 2.

9. *fairies*] Rolfe: "For malignant fairies compare *Hamlet*, I. i. 163, and *Comedy of Errors*, II. ii. 191."

12. *Our Tarquin*] Johnson: "The speaker is an Italian."

13. *rushes*] The anachronism appears also in *Lucrece*, line 318.

14. *Cytherea*] Vaughan, perhaps rightly, would read "Cytherea!"—an adjuration to the goddess of beauty; but probably the Cytherea here is Imogen.

16. *whiter . . . sheets*] So *Venus and Adonis*, line 398: "Teaching the sheets a whiter hue than white," and *Lucrece*, line 472.

17. *But . . . kiss!*] Vaughan, perhaps rightly, would read "But kiss one kiss," and in the next line "How dearly they'd do't!"

18. *do't*] give or take kisses. Ingleby and others suppose it to mean "do her lips kiss each other," comparing *Venus and Adonis*, line 505. Here "dearly" is equivalent to "exquisitely."

19. *Perfumes*] Malone compares Marston, *Pygmalion's Image*, 1598; "through which [lips] he thinks doth flie, So sweet a breath that doth perfume the air."

20. *Bows toward her*] Is Shakespeare varying the vulgar error, discussed by Sir T. Browne (B. v. c. xxi.), "that smoke doth follow the fairest"?

21. *lights*] Compare Golding's *Ovid* (ed. 1612, p. 13*a*): "thou Argus . . . with all thy hundred *lights*," *i.e.* eyes.

22. *windows*] used, as here, for eyelids in *Romeo and Juliet*, IV. i. 100, *Richard III.* V. iii. 116, and elsewhere; the eyelids are white with azure veins. I understand "laced with," etc., to be an expansion of "azure." Compare IV. ii. 222, "the azured harebell, like

With blue of heaven's own tinct. But my design,
To note the chamber: I will write all down:
Such and such pictures; there the window; such
The adornment of her bed; the arras, figures,
Why, such and such; and the contents o' the story.
Ah, but some natural notes about her body
Above ten thousand meaner moveables
Would testify, to enrich mine inventory.
O sleep, thou ape of death, lie dull upon her!
And be her sense but as a monument,
Thus in a chapel lying! Come off, come off:
[*Taking off her bracelet.*
As slippery as the Gordian knot was hard!
'Tis mine; and this will witness outwardly,
As strongly as the conscience does within,
To the madding of her lord. On her left breast

33. Taking off . . .] Rowe.

thy veins." Malone took "white and azure" to refer to the eyes, the "inclosed lights"; others understand these words as referring to the general hue of the eyelids, and "laced, etc.," to the veins. Vaughan writes "The ancient 'window' was primarily the fence to exclude wind . . . and this fence excluded light because it was opaque." Warburton read: "these windows: white with azure lac'd, The blue." For "laced" meaning diversified with streaks of colour, compare *Romeo and Juliet*, III. v. 8, and *Macbeth*, II. iii. 118. Perhaps Staunton's "white, and azure laced" is right.

23. *design*] F 3 has "designe's."

26. *arras, figures*] Mason proposed, and White prints, "arras-figures."

27. *story*] the story represented in the arras — that of Cleopatra, the "story" described in II. iv. 69. So Ben Jonson, *Tale of a Tub*, III. iii.: "You shall work it Into a *story* for me . . . over my chimney!"

30. *testify, . . . inventory*] I had conjectured, but found that I was anticipated by Vaughan, that we should punctuate:

"Would testify. To enrich mine inventory,
O sleep," etc.

31. *ape*] imitator, mimic.

32. *monument*] Compare *Lucrece*, line 391: "Where, like a virtuous monument, she lies."

33, 34. *Come off . . . hard*] Vaughan would read "Come off, come off As slippery,"—a desire that the bracelet may come off easily, rather than taking line 34 as an exclamation on finding that it has slipped off.

36. *conscience*] may mean, as often, inmost thought or consciousness, not specially the moral sense.

A mole cinque-spotted, like the crimson drops
I' the bottom of a cowslip: here's a voucher,
Stronger than ever law could make: this secret
Will force him think I have pick'd the lock and ta'en
The treasure of her honour. No more. To what end?
Why should I write this down, that's riveted,
Screw'd to my memory? She hath been reading late
The tale of Tereus; here the leaf's turn'd down
Where Philomel gave up. I have enough:
To the trunk again, and shut the spring of it.
Swift, swift, you dragons of the night, that dawning
May bare the raven's eye! I lodge in fear;
Though this a heavenly angel, hell is here.

[*Clock strikes.*

One, two, three: time, time!

[*Goes into the trunk. The scene closes.*

49. *bare . . . eye*] Steevens (Theobald conj.), *beare the Ravens eye* F, Collier (MS.) *dare*, Vaughan conj. *clear.* 51. Goes . . . closes] Rowe (substantially), Exit F.

38. *A mole*] Malone notes that Shakespeare took this circumstance from Boccaccio; it does not occur in *Westward for Smelts*. Possibly, in his cowslip comparison, Shakespeare remembered Spenser's comparison to a rose, *Faerie Queene*, VI. xii. 7:

"Upon the little brest like christall bright,
She mote perceive a little purple mold,
That like a rose her silken leaves did faire unfold."

38. *drops*] spots of colour. Topsell (quoted in *New Eng. Dict.*), "Their belly is parted with black strakes and drops."

45. *Tereus*] Malone notes that the tale is found in *A Petite Palace of Pettie his Pleasure*, 1576. It is in Gower's *Confessio Amantis*, Bk. v., and in Chaucer's *Legende of Good Women*. Shakespeare may have known it through Ovid's *Metamorphoses*.

46. *gave up*] ceased to resist, succumbed.

48. *dragons*] Compare *Midsummer Night's Dream*, III. ii. 379: "For night's swift dragons cut the clouds full fast"; and Milton, *Il Penseroso*, line 59.

49. *raven's eye*] In Willughby's *Ornithology*, 1678, p. 123, I find "Ravens . . . roost (as they say) upon trees, with their bills directed towards the Sun-rising." Drout, *Galfrido and Bernabo* (1570): "At last the Ravens did discry Aurora to be neere."

50. *this*] *i.e.* this is, as in *Taming of the Shrew*, I. ii. 46 (F), *Lear*, IV. vi. 187, *Measure for Measure*, V. i. 131 (F).

51. *time!*] Iachimo has heard Imogen arranging to be called at four. Ingleby

SCENE III.—*An Ante-chamber adjoining Imogen's Apartments.*

Enter CLOTEN *and Lords.*

First Lord. Your lordship is the most patient man in loss, the most coldest that ever turned up ace.

Clo. It would make any man cold to lose.

First Lord. But not every man patient after the noble temper of your lordship. You are most hot and furious when you win.

Clo. Winning will put any man into courage. If I could get this foolish Imogen, I should have gold enough. It 's almost morning, is 't not?

First Lord. Day, my lord.

Clo. I would this music would come: I am advised to give her music o' mornings; they say it will penetrate.

Enter Musicians.

Come on; tune: if you can penetrate her with your fingering, so; we 'll try with tongue too: if none will do, let her remain; but I 'll never give

An Ante-chamber] Capell (substantially). 2. *ever*] F, omitted F 2. 8. Clo.] F 4, omitted F. 13. *o'*] Theobald, *a* F. 15. *her*] F, *here* F 2.

supposes that it strikes that hour; at the last stroke Iachimo exclaims "time, time!"

Scene III.

3. *ace*] *New Eng. Dict.*: "As the ace at dice was the lowest or worst number, 'ace' was frequently used for bad luck, misfortune, loss." In the only other instance where "ace" occurs in Shakespeare (*Midsummer Night's Dream*, v. i. 312), the reference is to dice, not to cards.

16. *fingering*] So Drayton, *Polyolbion* IV.:

"Some with their nimbler joints that struck the warbling string;
In *fingering* some unskill'd, but only used to sing."

Perhaps Shakespeare meant a harp to appear; see on "horse-hairs" in note on "calves'-guts," line 33.

o'er. First, a very excellent good-conceited thing; after, a wonderful sweet air, with admirable rich words to it: and then let her consider.

SONG.

Hark, hark! the lark at heaven's gate sings,
And Phœbus gins arise,
His steeds to water at those springs
On chaliced flowers that lies;
And winking Mary-buds begin
To ope their golden eyes;
With every thing that pretty is,
My lady sweet, arise:
Arise, arise!

18. *good-conceited*] hyphen Capell. eyes;] Theobald, eyes F. 19. *after*,] Pope, *after* F. 26.

18. *good-conceited*] Ingleby: "of an excellently good conceit or fancy." So "A Most Pleasaunt and *excellent conceited* Comedie of Syr John Falstaff, etc., 1602."

21. Hark, hark!] Reed thinks Shakespeare may have imitated Lyly, *Alexander and Campaspe*:

> "who is't now we hear;
> None but the lark so shrill and clear;
> Now at *heaven's gates* she claps her wings,
> The morn not waking til she sings.
> *Hark, hark*"—

Steevens compares Shakespeare's *Sonnets*, xxix.:—

> "Like to the lark at break of day arising
> From sullen earth, *sings* hymns *at heaven's gate.*"

22. gins] Rolfe: "begins; but not a contraction of that word." See "gin," *New Eng. Dict.*

24. lies] Steevens compares (for the grammar of "lies") *Venus and Adonis*, line 1128: "two lamps, burnt out, in darkness lies."

25. winking] with closed eyes, sleeping, as in *Sonnets*, xliii.: "When most I wink [*i.e.* sleep] then do mine eyes best see."

25. Mary-buds]marigold. Ellacombe (*Plant-lore of Shakespeare*, p. 155) identifies it with the Garden Marigold or Ruddes (*Calendula officinalis*), "the Heliotrope or Solsequium or Turnesol of our forefathers." Compare *Winter's Tale*, IV. iv. 105, and *Sonnets*, xxv.:

> "Great princes' favourites their fair leaves spread
> But as the marigold at the sun's eye."

Again, Shirley, *The Grateful Servant*, II. i.:

> "The sun's loved flower that shuts his yellow curtain
> When he reclineth, opens it again
> At his fair rising."

27. *is*] Hanmer, to get a needless rhyme, read "all the things that pretty bin."

Clo. So, get you gone. If this penetrate, I will consider your music the better: if it do not, it is a vice in her ears, which horse-hairs and calves'-guts, nor the voice of unpaved eunuch to boot, can never amend. [*Exeunt Musicians.*

Sec. Lord. Here comes the king.

Clo. I am glad I was up so late, for that's the reason I was up so early: he cannot choose but take this service I have done fatherly.—

Enter CYMBELINE *and* QUEEN.

Good morrow to your majesty and to my gracious mother.

Cym. Attend you here the door of our stern daughter? Will she not forth?

Clo. I have assailed her with musics, but she vouchsafes no notice.

Cym. The exile of her minion is too new; She hath not yet forgot him: some more time Must wear the print of his remembrance on 't,

30. Clo.] Dyce, omitted F. 32. *vice*] Rowe, *voyce* F. 34. Exeunt . . .] Theobald, omitted F. 38. Enter Cymbeline . . .] Dyce, after line 34 F. 41. *daughter?*] Rowe, *daughter* F. 47. *on't*] F, *ou't* F 2, *out* Rowe.

31. *consider*] give a consideration for, requite, as in *Winter's Tale*, IV. ii. 19.

33. *calves'-guts*] cat-gut. The name "cat-gut" means intestines of the cat, but it is not known that these were ever used for strings of musical instruments. *Much Ado*, II. iii. 61, states the fact correctly: "Is it not strange that *sheeps' guts* should hale souls out of men's bodies?" Andrew Borde, speaking of Welsh harps, says, "the stringes be of horse-hair."

34. *never*] Vaughan proposes "ever" (but needlessly), taking the "n" of "never" for an accidental repetition of the final "n" of "can."

36, 37. *late . . . early*] Compare Sir Toby Belch in *Twelfth Night*, II. iii. 8, whose jest is the same.

43. *musics*] Many editors "music," but compare *All's Well*, III. vii. 39, 40: "Every night he comes With *musics* of all sorts." Cloten has assailed Imogen with instrumental music and song.

47. *on't*] for some short time Posthumus must be remembered. Compare *Much Ado*, I. i. 203: "wear the

And then she 's yours.

Queen. You are most bound to the king,
Who lets go by no vantages that may
Prefer you to his daughter. Frame yourself
To orderly solicits, and be friended
With aptness of the season; make denials
Increase your services; so seem as if
You were inspired to do those duties which
You tender to her; that you in all obey her,
Save when command to your dismission tends,
And therein you are senseless.

Clo. Senseless! not so.

Enter a Messenger.

Mess. So like you, sir, ambassadors from Rome;
The one is Caius Lucius.

51. *solicits*] F 2, *solicity* F, *soliciting* Collier. 57. Enter . . .] Rowe, omitted F.

print of it," and *Cymbeline*, IV. iv. 23, 24. Many editors follow Rowe "out."

49, 50. *vantages . . . Prefer*] opportunities that may commend.

51. *solicits*] Collier's "soliciting" is accepted by some editors, and possibly the "y" of F "solicity" was the misprint of a MS. contraction for "ing"; following "orderly," the terminal "y" may have been mechanically repeated by the printer. "Solicit" was specially used of the requests of a lover; see note on *Hamlet* (ed. Dowden), II. ii. 126. "Whose strong *solicits*," occurs in Shirley, *The Grateful Servant*, II. ii.

51. *be friended*] Mason conjectured "befriended"; he had been anticipated by Rowe (ed. 2) and by Pope. Vaughan would read:

"To orderly soliciting; and, befriended
With aptness of the season, make denials," etc.

i.e. when you are sure that your services are seasonable, let her refusals only stimulate you to increase them.

55. *that*] Vaughan takes this and what follows to end of speech as dependent on "so seem," making "as if you were inspired," etc., parenthetic. Perhaps rightly; this meaning would be best brought out, I think, by placing a comma after "so seem," and a comma after "tender to her."

56. *dismission*] rejection; used by Milton (see *New Eng. Dict.*) of repudiation of a wife.

57. *senseless*] insensible, which Cloten misunderstands as wanting in sense or intelligence.

Cym. A worthy fellow,
Albeit he comes on angry purpose now;
But that 's no fault of his: we must receive him
According to the honour of his sender;
And towards himself, his goodness forespent on us,
We must extend our notice.—Our dear son,
When you have given good morning to your mistress,
Attend the queen and us; we shall have need
To employ you towards this Roman.—Come, our queen. [*Exeunt all but Cloten.*

Clo. If she be up, I 'll speak with her; if not,
Let her lie still and dream.—By your leave, ho!—
[*Knocks.*
I know her women are about her: what
If I do line one of their hands? 'Tis gold
Which buys admittance; oft it doth; yea, and makes
Diana's rangers false themselves, yield up
Their deer to the stand o' the stealer; and 'tis gold

69. Knocks] Theobald, omitted F. *rangers*] F, *rangers*, Collier (MS.).

71. *hands?*] Pope, *hands*, F. 73.

63. *his goodness . . . us*] his goodness having been formerly shown us; or possibly, as Clarke suggests, "according to" is understood before "his goodness." Vaughan, erroneously, I think, takes "himself his goodness" as identical with "himself's goodness," his own personal goodness. For "his" Hanmer reads "for's."

65. *given good morning*] meaning, perhaps, a salute of music. In *Othello*, III. i. 1, 2, Cassio says: "Masters, play here . . . and bid 'good morrow, general.'" Perhaps this idea underlies the bidding of good morrow at the window by the lark in Milton's *L'Allegro* (if the lark in that passage bids the good-morrow, which is doubtful).

67. *towards*] as in *Coriolanus*, V. i. 41: "Only make trial what your love can do For Rome, *towards* Marcius."

71. *line*] Compare *Macbeth*, I. iii. 112: "line the rebel With hidden help and vantage"; and *Pericles*, IV. vi. 63.

73. *Diana's rangers*] Diana's gamekeepers, nymphs vowed to chastity. Collier reading "rangers, false themselves," makes "false" an adjective; even with the present pointing it may be such; it is more probably a verb meaning falsify, as in Heywood, *Captives*, II. i.: "That false their faythes."

74. *stand*] Compare III. iv. 111. "A special stand . . . was a hiding-place constructed in the thickest brake, commanding the laund across which

Which makes the true man kill'd and saves the thief;
Nay, sometime hangs both thief and true man: what
Can it not do and undo? I will make
One of her women lawyer to me, for
I yet not understand the case myself.—
By your leave. [*Knocks.*

Enter a Lady.

Lady. Who 's there that knocks?
Clo. A gentleman.
Lady. No more?
Clo. Yes, and a gentlewoman's son.
Lady. That 's more
Than some whose tailors are as dear as yours
Can justly boast of. What 's your lordship's pleasure?
Clo. Your lady's person: is she ready?
Lady. Ay,
To keep her chamber.
Clo. There is gold for you;
Sell me your good report.
Lady. How! my good name? or to report of you
What I shall think is good? The princess!

[*Exit Lady.*

81. *more?*] Rowe, *more.* F. 89. Exit Lady] Capell, omitted F.

the deer were expected to pass," Madden, *Diary of Master William Silence*, p. 236. So Spenser, *Faerie Queene*, v. viii. 35: "Where he with boughes hath built his shady stand."

75. *true man*] Hyphened in F here and in next line; "true," honest, as in *Venus and Adonis*, line 724: "Rich preys make true men thieves."

85. *ready*] dressed, as in stage-direction *1 Henry VI.* II. i. 38: "Enter . . . the Bastard of Orleans, Alençon and Reignier, half ready, and half unready." Palsgrave, *Lesclarcissement*: "closet for a lady to make her redy in—*chamberette.*"

85. *Ay*] Delius conjectures that this speech and that of the lady immediately preceding it (except the last words) are spoken aside.

Enter IMOGEN.

Clo. Good morrow, fairest: sister, your sweet hand.
Imo. Good morrow, sir. You lay out too much pains
For purchasing but trouble: the thanks I give
Is telling you that I am poor of thanks,
And scarce can spare them.
Clo. Still I swear I love you.
Imo. If you but said so, 'twere as deep with me:
If you swear still, your recompense is still
That I regard it not.
Clo. This is no answer.
Imo. But that you shall not say I yield being silent,
I would not speak. I pray you, spare me: faith,
I shall unfold equal discourtesy
To your best kindness: one of your great knowing
Should learn, being taught, forbearance.
Clo. To leave you in your madness, 'twere my sin:
I will not.
Imo. Fools are not mad folks.

90. *fairest:*] Theobald, *fairest*, F.

95. *deep*] weighty. Rolfe: "'Deep' is elsewhere associated with swearing; as in *Sonnets*, clii.: "I have sworn deep oaths."

100. *equal discourtesy*] discourtesy equal to your best kindness. Wyatt thinks it not unlikely that "the more obvious meaning [as much discourtesy as I have shown] is the right one."

101. *knowing*] knowledge, as in I. iv. 30. Perhaps, as Thiselton suggests, Cloten understands "forbearance" as meaning "withdrawal."

105. *Fools are not mad folks*] Steevens explains: "If I am mad, as you tell me, I am what you can never be." I take it to mean: "I am not mad, I am only a fool, and so you may safely leave me to my folly." Warburton proposed and Theobald read "cure" for "are," which several editors adopt, referring to "cures" in line 108 in confirmation. Becket conjectures "care"; Daniel conjectures "are not for." If we are to emend, I may add the conjecture "Fools spare not mad folks," fools exercise no forbearance to mad folks, but torment them. The word "spare" is commonly so used by Shakespeare, and Imogen has prayed (line 99) to be spared. But no emendation should be made.

Clo. Do you call me fool?
Imo. As I am mad, I do:
If you 'll be patient, I 'll no more be mad;
That cures us both. I am much sorry, sir,
You put me to forget a lady's manners,
By being so verbal: and learn now for all
That I, which know my heart, do here pronounce,
By the very truth of it, I care not for you,
And am so near the lack of charity—
To accuse myself—I hate you; which I had rather
You felt than make 't my boast.
Clo. You sin against
Obedience, which you owe your father; for
The contract you pretend with that base wretch—
One bred of alms and foster'd with cold dishes,
With scraps o' the court—it is no contract, none:
And though it be allow'd in meaner parties—
Yet who than he more mean?—to knit their souls,
On whom there is no more dependency
But brats and beggary, in self-figured knot;
Yet you are curb'd from that enlargement by
The consequence o' the crown, and must not foil

116. *father; for*] Rowe, *father, for* F. 121. *mean?*] Pope, *meane* F. 121–123. *souls, On . . . beggary*] Cambridge, *soules* (*On . . . Beggery*) F. 125. *foil*] *foyle* F.

110. *By . . . verbal*] Does this refer to Cloten or to Imogen herself? If to Cloten, it means "by so pestering me with many words" (so Deighton and Wyatt). If to Imogen, as I think, it may mean, profuse of words, or perhaps plain-spoken. Minsheu (1627) explains "verbal" as "full of words."

113, 114.] F has no point after "charitie," and has a comma after "my selfe."

122. *On whom*] refers to "meaner parties," not, I think, to "souls."

123. *self-figured*] formed or shaped by themselves. Compare wood "figured into a cross" quoted from Bacon in *New Eng. Dict.* Theobald conjectured "self-finger'd."

125. *The consequence . . . foil*] Schmidt doubtfully explains "consequence" as "succession." I think it means all that follows from the fact that

The precious note of it with a base slave,
A hilding for a livery, a squire's cloth,
A pantler, not so eminent.

Imo. Profane fellow!
Wert thou the son of Jupiter, and no more
But what thou art besides, thou wert too base
To be his groom: thou wert dignified enough,
Even to the point of envy, if 'twere made
Comparative for your virtues to be styled
The under-hangman of his kingdom, and hated
For being preferr'd so well.

Clo. The south-fog rot him!

Imo. He never can meet more mischance than come
To be but named of thee. His meanest garment,
That ever hath but clipp'd his body, is dearer
In my respect than all the hairs above thee,

126. *it with*] Pope, *it; with* F. 132. *envy, if*] F 2, *Envie. If* F.

you are heir to the crown. Many editors accept Hanmer's emendation "soil" for "foil." Ingleby conjectures "'file," *i.e.* defile. But "foil" in the sense of "foul, pollute" is probably right. *New Eng. Dict.* quotes Udall, *Royster D.* v. vi. (Arber), 85: "A man hath no honour to foile his handes on a woman." So Captain J. Smith, *Advertisements, etc.*, 1631 (*Works*, Arber, p. 926): "Plantations have been so foyled and abused, their best good willers have been . . . discouraged." Vaughan understands "foil" as to "back with foil" as a crystal is backed.

126. *note*] See I. iv. 2.

127. *hilding*] a contemptible, worthless person, used by Shakespeare of man or woman; "for a livery," fit for a livery; "a squire's cloth," in apposition with "livery."

128. *pantler*] The servant who had care of the bread; so *2 Henry IV.* II. iv. 258: "a' would have made a good pantler, a' would ha' chipped bread well."

133. *comparative*] correspondent with your virtues, as in an appropriate comparison. *New Eng. Dict.* explains the word here as "serving as a means of comparison," or perhaps "comparable, worthy to be compared."

135. *south-fog*] Compare "the spongy south," IV. ii. 349, and *Coriolanus*, I. iv. 30. So Golding, *Ovid* (ed. 1612, p. 2*a*):

"And unto Auster doth belong the coast of all the South,
Who beareth shoures and rotten mistes, continuall in his mouth."

138. *clipp'd*] embraced, as in V. v. 451.

139. *In my respect*] as I regard it. So *Midsummer Night's Dream*, II. i. 224: "For you *in my respect* are all the world."

Were they all made such men. — How now,
Pisanio!

Enter PISANIO.

Clo. "His garment!" Now, the devil—
Imo. To Dorothy my woman hie thee presently,—
Clo. "His garment!"
Imo. I am sprited with a fool,
Frighted and anger'd worse.—Go bid my woman
Search for a jewel that too casually
Hath left mine arm: it was thy master's: 'shrew me,
If I would lose it for a revenue
Of any king's in Europe! I do think
I saw't this morning: confident I am
Last night 'twas on mine arm; I kiss'd it:
I hope it be not gone to tell my lord
That I kiss aught but he.
Pis. 'Twill not be lost.
Imo. I hope so: go and search. [*Exit Pisanio.*
Clo. You have abused me:
"His meanest garment!"
Imo. Ay, I said so, sir:

140. *Pisanio!*] Collier, *Pisanio?* F. 141. *garment!*] *Garments?* F, *Garment?* F 2; *devil*—] Theobald, *divell.* F. 142. *presently*,—] Cambridge, *presently.* F. 148. *king's*] Rowe, *Kings* F. 149. *am*] *am.* F, *am*, F 4. 152. *he*] F, *him* F 2. Exit Pisanio] Capell, omitted F.

140. *How now*] Hanmer transferred these words to Cloten. So Walker, conjecturing "How! how!"
142. *presently*] instantly, as often in Shakespeare.
143. *sprited*] haunted (as by a spirit).
150.] To add a syllable to this line, Pope read "kissed," a dissyllable. Of several proposals perhaps the best is Vaughan's: "I saw 't last night; 'twas on mine arm, I kiss'd it." He conjectures that the words "I saw't" dropped out, as a supposed error caught from the preceding line.

If you will make 't an action, call witness to 't.
Clo. I will inform your father.
Imo. Your mother too:
She 's my good lady, and will conceive, I hope,
But the worst of me. So, I leave you, sir,
To the worst of discontent. [*Exit.*
Clo. I 'll be revenged:
"His meanest garment!" Well. [*Exit.*

SCENE IV.—*Rome. Philario's House.*

Enter POSTHUMUS *and* PHILARIO.

Post. Fear it not, sir: I would I were so sure
To win the king as I am bold her honour
Will remain hers.
Phi. What means do you make to him?
Post. Not any; but abide the change of time;
Quake in the present winter's state, and wish
That warmer days would come: in these fear'd hopes,

158. *you, sir*] F 3, *your Sir* F.

Scene IV.

Rome] Rowe; Philario's House] Capell (substantially). 6. *fear'd hopes*] F 2, *fear'd hope* F.

155.] Hanmer read, for metrical reasons: "Call witness to 't, if you will make 't an action."

157. *my good lady*] Well illustrated by a passage in the *Paston Letters* (ed. Arber, i. 129): "for in good feith I haf fully conquered my lady sith ye went; so that I haf hir promise to be *my good lady* and that she shall help me by the feith of hir body."

Scene IV.

3. *means*] Vaughan cites North's *Plutarch*, Cato Utican: "Scipio . . . *made* all the *means* he could to have her again" (ed. 1595, p. 812).

5. *winter's state*] Mason conjectures "winter-state." Compare *Richard III.* I. i. 1: "the winter of our discontent."

6. *fear'd hopes*] Ingleby: "hopes dashed with fear." Many examples of the participial adjective "feared" are cited in *New Eng. Dict.* But the reference here to "winter's state," and "the sear, the yellow leaf" of *Macbeth*, v. iii. 23, support Tyrwhitt's conjecture

I barely gratify your love; they failing,
I must die much your debtor.

Phi. Your very goodness and your company
O'erpays all I can do. By this, your king
Hath heard of great Augustus: Caius Lucius
Will do's commission throughly: and I think
He 'll grant the tribute, send the arrearages,
Or look upon our Romans, whose remembrance
Is yet fresh in their grief.

Post. I do believe,
Statist though I am none, nor like to be,
That this will prove a war; and you shall hear
The legion now in Gallia sooner landed
In our not-fearing Britain than have tidings
Of any penny tribute paid. Our countrymen
Are men more order'd than when Julius Cæsar
Smiled at their lack of skill, but found their courage
Worthy his frowning at: their discipline,
Now mingled with their courages, will make known

24. *mingled*] F 2, *wing-led* F.

"sear'd," which some editors adopt. Vaughan suggests "fair hopes," citing examples from *1 Henry VI.*

7. *gratify*] requite. Posthumus can now requite no benefit, but merely return the gift of love.

14. *Or*] Theobald read "E'er" (ere), but needlessly, for "or" may be the archaic form of "ere," of frequent occurrence; *e.g. Hamlet*, I. ii. 183: "Or ever I had seen that day."

15. *their grief*] Perhaps this means not the grief of the Britons, but the grief or suffering caused by "our Romans." Vaughan, taking "remembrance" as plural in idea (being the remembrance of many Romans), supposes "their grief" to mean "the annoyances which such remembrances produce."

16. *Statist*] politician.

18. *legion*] So F; Theobald and many editors emend "legions."

19. *not-fearing*] "Nought-fearing" has been conjectured.

20. *any*] Ingleby reads "a," thinking that it was corrupted to "any" through the sound of "penny." But "any penny" occurs in North's *Plutarch*, p. 243, ed. 1595 (Life of Coriolanus).

23. *frowning*] not a frown of disapprobation, but knitting the brow for military action. Vaughan compares *Henry V.* III. i. 11, 12 (Henry's advice to his soldiers).

24. *mingled . . . courages*] F 2 has "mingled," but the "wing-led" of F

To their approvers they are people such
That mend upon the world.

Enter IACHIMO.

Phi. See! Iachimo!

Post. The swiftest harts have posted you by land,
And winds of all the corners kiss'd your sails,
To make your vessel nimble.

Phi. Welcome, sir.

Post. I hope the briefness of your answer made
The speediness of your return.

Iach. Your lady
Is one of the fairest that I have look'd upon.

Post. And therewithal the best, or let her beauty
Look through a casement to allure false hearts,
And be false with them.

Iach. Here are letters for you.

Post. Their tenour good, I trust.

Iach. 'Tis very like.

Phi. Was Caius Lucius in the Britain court

26. *See! Iachimo!*] Capell, *See Iachimo.* F. 34. *through*] Rowe, *thorough* F. 37. Phi.] Capell, Post. F.

may be right. Mr. Craig notes that in Q 1 of *Richard III.* II. i. 88, we find "wingled Mercury." If "wing-led" be right, "courages" may possibly mean "gallants." In *Hamlet*, I. iii. 65, Q 1 and Q 2 read "each new-hatch'd, unfledged *courage*," meaning "gallant," and other examples are cited in *New Eng. Dict.* "Wing-led with their courages" may mean "led in wings or divisions (a disciplined formation) by their gallant commanders." Compare V. iii. 5, where the "wings" of Cymbeline's army are mentioned. Dyce and other editors read "courage." Daniel conjectures: "discipline (Now winged) with their courages will."

25. *approvers*] those who put them to the proof; so *Midsummer Night's Dream*, II. ii. 68: "On whose eyes I might *approve* This flower's force."

28. *corners*] quarters, as in *Much Ado*, II. iii. 102: "Sits the wind in that corner?"

32.] Pope emended the verse by reading "Is of the"; Steevens, by reading "Is one the."

34. *casement*] Malone compares *Timon of Athens*, IV. iii. 115, 116.

37. Phi.] Malone accepted Steevens'

When you were there?

Iach. He was expected then,
But not approach'd.

Post. All is well yet.—
Sparkles this stone as it was wont? or is't not
Too dull for your good wearing?

Iach. If I had lost it,
I should have lost the worth of it in gold.
I 'll make a journey twice as far, to enjoy
A second night of such sweet shortness which
Was mine in Britain; for the ring is won.

Post. The stone's too hard to come by.

Iach. Not a whit,
Your lady being so easy.

Post. Make not, sir,
Your loss your sport: I hope you know that we
Must not continue friends.

Iach. Good sir, we must,
If you keep covenant. Had I not brought
The knowledge of your mistress home, I grant
We were to question farther: but I now
Profess myself the winner of her honour,
Together with your ring, and not the wronger

40. *wont?*] Capell, *wont.* F. 41. *had*] Singer, *have* F. 46. *stone's*] Rowe, *stones* F. 47. *not*] F 2, *note* F.

suggestion to transfer this speech from Posthumus (as in F) to Philario. "Posthumus," observed Steevens, "was employed in reading his letters."

39. *approach'd*] Hanmer filled out the line: "But was not yet approach'd."

41. *had*] F "have" may be right; if now I have lost it, this means that I should have lost, etc.

51. *knowledge*] an euphemism for sexual knowledge; so "know" several times in Shakespeare and often in the Bible.

52. *question*] hold debate. In *Othello*, I. iii. 23, the substantive "question" means trial by force of arms.

Of her or you, having proceeded but
By both your wills.

Post. If you can make 't apparent
That you have tasted her in bed, my hand
And ring is yours: if not, the foul opinion
You had of her pure honour gains or loses
Your sword or mine, or masterless leaves both
To who shall find them.

Iach. Sir, my circumstances,
Being so near the truth as I will make them,
Must first induce you to believe: whose strength
I will confirm with oath; which, I doubt not,
You 'll give me leave to spare, when you shall find
You need it not.

Post. Proceed.

Iach. First, her bedchamber,—
Where, I confess, I slept not, but profess
Had that was well worth watching,—it was hang'd
With tapestry of silk and silver; the story
Proud Cleopatra, when she met her Roman,
And Cydnus swell'd above the banks, or for
The press of boats or pride: a piece of work
So bravely done, so rich, that it did strive

60. *leaves*] Rowe, *leave* F.

59, 60. *gains . . . mine*] gains my sword or loses yours. Vaughan notes a like cross-placement of words, III. i. 3, 4: "to ears and tongues Be theme and hearing."

61. *circumstances*] particulars, details, incidental proofs, as often.

68. *watching*] keeping awake.

71. *Cydnus*] See *Antony and Cleopatra*, II. ii. 191–223.

73, 74. *strive . . . value*] "This, doubtless, contains a reflection of Ovid's 'materiam superabat opus,' *Metamorph.* ii. 5" (Thiselton). Golding's translation of Ovid may be added:

"But yet the cunning workmanship of things therein farre past
The stuffe whereof the doores were made."

In workmanship and value; which I wonder'd
Could be so rarely and exactly wrought,
Since the true life on 't was—

Post. This is true;
And this you might have heard of here, by me,
Or by some other.

Iach. More particulars
Must justify my knowledge.

Post. So they must,
Or do your honour injury.

Iach. The chimney
Is south the chamber; and the chimney-piece,
Chaste Dian bathing; never saw I figures
So likely to report themselves: the cutter
Was as another nature, dumb; outwent her,
Motion and breath left out.

Post. This is a thing
Which you might from relation likewise reap,
Being, as it is, much spoke of.

84. *nature, dumb; outwent*] Warburton, *nature dumbe, out-went* F.

76. *was—*] So F, indicating an interrupted sentence; but many emendations have been proposed. Capell: "Since the true life was in it"; Mason: "Such the true life on 't was"; Vaughan: "Since the true life outdone 'twas." For other proposals, see *Cambridge Sh.*

80. *chimney*] fireplace or hearth. So Milton, *L'Allegro*: "stretched out all the *chimney's* length"; for earlier examples, see *New Eng. Dict.* "Chimney-piece" for the sculptured, or tapestried, or painted ornament is not very common; this passage is the earliest cited in *New Eng. Dict.* The word occurs in Beaumont and Fletcher, *Valentinian*, II. ii.

83. *likely to report themselves*] apt to speak, to give an account of themselves. Hanmer read "lively," and perhaps he was right.

83. *cutter*] carver. Cotgrave explains *Graveur*, "a graver, carver, *cutter*." "Cutting" has been conjectured, but needlessly.

84. *nature, dumb*] Nature, which imparts voices to living things, is vocal; the sculptor surpassed nature, but could not give motion (perhaps in the sense of "passion") or speech to his creation. Hanmer read "nature, dumb outwent"; Capell, "nature; dumb, outwent."

Iach. The roof o' the chamber
With golden cherubins is fretted: her andirons—
I had forgot them—were two winking Cupids
Of silver, each on one foot standing, nicely
Depending on their brands.

Post. This is her honour!
Let it be granted you have seen all this,—and praise
Be given to your remembrance—the description
Of what is in her chamber nothing saves
The wager you have laid.

Iach. Then, if you can,
[*Showing the bracelet.*
Be pale; I beg but leave to air this jewel; see!
And now 'tis up again: it must be married
To that your diamond; I 'll keep them.

Post. Jove!—
Once more let me behold it: is it that
Which I left with her?

91. *honour!*] Steevens, *honor:* F. 95. Showing . . .] Camb. omitted F. 95, 96. *can, Be pale; I*] Capell, *can Be pale, I* F.

88. *fretted*] an architectural term, here used loosely for "adorned." So *Hamlet*, II. ii. 313: "this majestical roof fretted with golden fire."

88. *andirons*] fire-dogs, used to support burning wood.

89. *winking*] with closed eyes, blind Cupids; see II. iii. 25. Collier (MS.), "winged."

90, 91. *nicely . . . brands*] leaning, with exact poise, upon their torches. In *Sonnets*, cliii. and cliv., "brand" is used for Cupid's torch; the word does not occur elsewhere in Shakespeare. It has been explained here—incorrectly, I think—as "brand-irons," the bars on which the logs rest.

91. *This . . . honour!*] referring to Iachimo's boast, line 53, that he was the winner of Imogen's honour. And this report of her chamber is your winning of her honour! Emendations, of which there are several, are needless.

92. *Let it be*] Capell, to regulate the verse, read "Be it."

96. *Be pale*] The Folio pointing "can Be pale" is followed by some editors. Johnson explains the words "If you can forbear to flush your cheek with rage"; I think they mean: If any evidence can make you show the pallor of passion, prepare to show it now.

Iach. Sir,—I thank her—that: She stripp'd it from her arm; I see her yet;
Her pretty action did outsell her gift,
And yet enrich'd it too: she gave it me
And said she prized it once.

Post. May be she pluck'd it off
To send it me.

Iach. She writes so to you, doth she?

Post. O, no, no, no! 'tis true. Here, take this too;
[*Gives the ring.*
It is a basilisk unto mine eye,
Kills me to look on 't. Let there be no honour
Where there is beauty; truth, where semblance; love,
Where there 's another man: the vows of women
Of no more bondage be to where they are made
Than they are to their virtues; which is nothing.
O, above measure false!

Phi. Have patience, sir,
And take your ring again; 'tis not yet won:
It may be probable she lost it, or
Who knows if one of her women, being corrupted,

102. *action did*] Rowe, *action, did* F. 106. Gives . . .] Johnson. 116. *one of her*] F 2, *one her* F.

107. *basilisk*] identified by Topsell (*History of Serpents*, p. 677), with the cockatrice; the king of serpents, killing by the eye, and fatal to look upon. So *3 Henry VI.* III. ii. 187: "I'll slay more gazers than the basilisk."

111. *bondage be*] not a statement of fact, but, as Vaughan notes, a prayer or imprecation—let women's vows no more bind them to the recipient of such vows than women are bound to their own virtues.

112. *nothing*] not at all, as often in Shakespeare.

115. *probable*] may here mean capable of proof; the word is so explained in Bullokar's *Expositor*.

116. *one of her women*] Collier (ed. 2) emends and punctuates thus: "one, her woman,". Staunton conjectures "one, her women being corrupted,". Perhaps Boccaccio's novel suggested the idea of "women being corrupted."

Hath stol'n it from her?

Post. Very true;
And so, I hope, he came by 't.—Back my ring.—
Render to me some corporal sign about her
More evident than this; for this was stol'n.

Iach. By Jupiter, I had it from her arm.

Post. Hark you, he swears; by Jupiter he swears.
'Tis true:—nay, keep the ring—'tis true: I am sure
She would not lose it: her attendants are
All sworn and honourable:—they induced to steal it!
And by a stranger!—No, he hath enjoy'd her:
The cognizance of her incontinency
Is this: she hath bought the name of whore thus dearly.
There, take thy hire; and all the fiends of hell
Divide themselves between you!

Phi. Sir, be patient:
This is not strong enough to be believed
Of one persuaded well of—

Post. Never talk on 't;

132. *of*—] Rowe, *of.* F.

117. *Hath stol'n*] Hanmer, to regulate the verse, reads "Might not have stol'n."

119. *sign*] mark, as often in Shakespeare.

120. *evident*] indubitable; conclusive. See for examples of this obsolete sense, *New Eng. Dict.*, 3.

125. *sworn*] Singer notes the old custom of swearing servants to fidelity on their entrance into office, and refers in proof to Percy's *Northumberland Household Book*, p. 49.

127. *cognizance*] badge, token. So G. Whetstone (cited in *New Eng. Dict.*): "Receyve of us the possession thereof, as a cognisance of our love." Thiselton, however, quotes Minsheu: "Cognisance is in the Common Law sometimes taken for an acknowledgement of a Fine, or confession of a thing done, as *Cognoscens latro.*"

132. *persuaded well of*—] Philario would have added "her truth." Ingleby, however, pointing as F, explains: "of one whom we are persuaded to think well of."

She hath been colted by him.

Iach. If you seek
For further satisfying, under her breast—
Worthy the pressing—lies a mole, right proud
Of that most delicate lodging: by my life,
I kiss'd it, and it gave me present hunger
T' feed again, though full. You do remember
This stain upon her?

Post. Ay, and it doth confirm
Another stain, as big as hell can hold,
Were there no more but it.

Iach. Will you hear more?

Post. Spare your arithmetic; never count the turns;
Once, and a million!

Iach. I 'll be sworn—

Post. No swearing.
If you will swear you have not done 't you lie,
And I will kill thee if thou dost deny
Thou 'st made me cuckold.

Iach. I 'll deny nothing.

Post. O, that I had her here, to tear her limb-meal!
I will go there and do 't, i' the court, before
Her father. I 'll do something— [*Exit.*

135. *the*] Rowe, *her* F. 143. *sworn*—] Rowe, *sworne.* F. 148. *do't, i'*] *doe't, i* F, *do't; i* Capell. 149. *something*—] Rowe, *something.* F.

133. *colted*] *New Eng. Dict.* quotes no other example in this precise sense; but the meaning "befool" is not uncommon.

135. *Worthy the pressing*] F "(Worthy her pressing)" may be exclamatory, with "breast" treated as feminine, "Oh but the pressing of her breast is noble!"

147. *limb-meal*] limb from limb. So Malory, *Le Morte Darthur*, viii. 37: "he was drawen lymme meale." Compare "piecemeal," "inch-meal" in *Tempest*, II. ii. 3. For the threat compare *Much Ado*, IV. i. 193, and *Othello*, III. iii. 431.

Phi. Quite besides
The government of patience! You have won:
Let 's follow him and pervert the present wrath
He hath against himself.
Iach. With all my heart. [*Exeunt.*

SCENE V.—*Another Room in Philario's House.*

Enter POSTHUMUS.

Post. Is there no way for men to be, but women
Must be half-workers? We are all bastards;
And that most venerable man which I
Did call my father was I know not where
When I was stamp'd; some coiner with his tools
Made me a counterfeit: yet my mother seem'd
The Dian of that time: so doth my wife
The nonpareil of this. O, vengeance, vengeance!
Me of my lawful pleasure she restrain'd,
And pray'd me oft forbearance; did it with

Scene v.] Capell. No change of scene F.

151. *pervert*] turn aside. Heath conjectured "prevent"; Jervis, "divert." Thiselton would explain "against himself" as which is contrary to his true nature, understanding the "wrath" to be against Imogen.

Scene v.

1. Post.] Theobald follows Ff in continuing the last scene, and makes Posthumus, who had withdrawn, re-enter at this point.

2. *bastards*] Pope emended the verse by reading "We are bastards all." Capell: "We are all bastards, all." Vaughan: "Now we are all bastards."

5. *stamp'd*] Malone compares the same image in *Measure for Measure*, II. iv. 45: "Their saucy sweetness that do 'coin' heaven's image In 'stamps' that are forbid."

8. *nonpareil*] Captain John Smith, *Works* (ed. Arber, p. 169), calls Pocahontas "the very Nomparell" of Powhatan's kingdom.

10–12.] Vaughan observes that the words "the sweet view . . . Saturn" are parenthetical, and that thus "did it [*i.e.* prayed forbearance] with a pudency so rosy" is, in meaning, immediately followed by "that I thought her." Perhaps he is right.

A pudency so rosy, the sweet view on 't
Might well have warm'd old Saturn, that I thought her
As chaste as unsunn'd snow. O, all the devils!
This yellow Iachimo, in an hour,—was 't not?—
Or less,—at first?—perchance he spoke not, but
Like a full-acorn'd boar, a German one,
Cried "O!" and mounted; found no opposition
But what he look'd for should oppose and she
Should from encounter guard. Could I find out
The woman's part in me! For there 's no motion
That tends to vice in man but I affirm
It is the woman's part: be it lying, note it,
The woman's; flattering, hers; deceiving, hers;
Lust and rank thoughts, hers, hers; revenges, hers;
Ambitions, covetings, change of prides, disdain,
Nice longing, slanders, mutability,

16. *a German one*] Rowe, *a Iarmen on* F. 18. *for should*] Pope, *for, should* F. 20. *me I*] Johnson, *me*, F.

16. *German*] Topsell (*History of Four-footed Beasts*, p. 514) describes the swine "in Burgundy or the neather Germany" as "fierce, strong, and very fat." Pope read for "a Iarmen on" "a-churning on." Singer, "a briming one," Bullokar explaining "brime" as "a term among hunters, when the wild boar goeth to the female." Collier (MS.), "a foaming one." Thiselton "alarum'd on," roused to the encounter. In Bacon, *Works*, ed. Spedding, x. p. 330, I find "Jersey," and p. 318, "Gersey," G and J being, as often, indifferent. I am not at all sure that "Iarmen" here does not mean "german" "germane." "Iarman" is an obsolete form of german (occurring, for example, in *Hamlet*, Q 2), and several early examples of german, meaning genuine, true, thorough, are cited in *New Eng. Dict.*; "a german one" may thus mean a genuine one. Becon (*New Eng. Dict.*) has "germane and true learning"; Cudworth, "Arius was a German or Genuine disciple of Plato's."

20. *motion*] impulse, as often.

25. *change of prides*] varying vanities. Compare "change of honours," *Coriolanus*, II. i. 214. In *Henry VIII.* I. i. 25, "the madams" almost "sweat to bear The 'pride' upon them," *i.e.* proud attire.

26. *Nice*] fastidious.

All faults that may be named, nay, that hell knows,
Why, hers, in part or all, but rather all;
For even to vice
They are not constant, but are changing still
One vice, but of a minute old, for one
Not half so old as that. I'll write against them,
Detest them, curse them: yet 'tis greater skill
In a true hate, to pray they have their will:
The very devils cannot plague them better.
[*Exit.*

ACT III

SCENE I.—*Britain. A Room of State in Cymbeline's Palace.*

Enter in state, CYMBELINE, QUEEN, CLOTEN, *and Lords at one door, and at another,* CAIUS LUCIUS *and Attendants.*

Cym. Now say, what would Augustus Cæsar with us?
Luc. When Julius Cæsar, whose remembrance yet

27. *may be named*] F 2, *name* F. 30, 31. *still One*] Johnson, *still; One* F.

Act III. Scene I.

Britain . . .] Malone.

27. *that may be named*] F "name" has been emended in other ways; Dyce conjectured "have a name"; Walker, "man can name"; Daniel, "man" (nominative to "knows"); Vaughan, "name may name"; Mr. W. J. Craig, "tongue may name," comparing *Richard III.* I. ii. 81. The "name" of F, if right, may be a noun, not a verb; hell knows unnamed and unnameable vices. Might we read as follows?

"All faults that name, nay that hell, knows, why hers,
In part or all; rather all, for even to vice."

35.] Daniel conjectures that this line has been foisted into the text, and that the scene should close with the rhymed couplet.

Act III. Scene I.

1. *Now . . . us*] Almost identical in form with the opening line of *King*

Lives in men's eyes and will to ears and tongues
Be theme and hearing ever, was in this Britain
And conquer'd it, Cassibelan, thine uncle,—
Famous in Cæsar's praises, no whit less
Than in his feats deserving it—for him
And his succession granted Rome a tribute,
Yearly three thousand pounds; which by thee lately
Is left untender'd.

Queen. And, to kill the marvel,
Shall be so ever.

Clo. There be many Cæsars
Ere such another Julius. Britain is
A world by itself, and we will nothing pay
For wearing our own noses.

Queen. That opportunity,
Which then they had to take from 's, to resume
We have again.—Remember, sir, my liege,
The kings your ancestors, together with
The natural bravery of your isle, which stands
As Neptune's park, ribbed and paled in

12. *Britain is*] Pope, *Britaine's* F. 15. *take*] F, *take't* W. J. Craig conject.

John: "Now say, Chatillon, what would France with us?"

4. *hearing*] tidings, as in *Taming of the Shrew*, v. ii. 182: "'Tis a good hearing when children are toward."

5. *uncle*] great uncle; Cymbeline was son to Tenantius, Cassibelan's nephew.

6. *less*] Did Shakespeare err, as elsewhere, in using the word "less" with a negative, and does the sense require "more"? Or does Lucius mean that Cassibelan was not only deserving of praise but also received praise equal to his merits?

10. *kill the marvel*] Lloyd proposed "fill the marvel"; but the idea is that the wonder at unpaid tribute will cease when the non-payment has established itself as the constant rule.

12, 13. *Britain . . . itself*] Compare John of Gaunt's eulogy of England, *King Richard II.* II. i. 45: "this little world, This precious stone set in the silver sea."

14. *noses*] For being Britons. Compare Cloten's reference to Roman noses in line 37.

18. *bravery*] threatening aspect.

19. *ribbed*] F has "ribb'd and pal'd," which Ingleby follows; to fill

With rocks unscaleable and roaring waters,
With sands that will not bear your enemies' boats,
But suck them up to the topmast. A kind of conquest
Cæsar made here; but made not here his brag
Of "Came, and saw, and overcame:" with shame—
The first that ever touch'd him—he was carried
From off our coast, twice beaten; and his shipping—
Poor ignorant baubles!—on our terrible seas,
Like egg-shells moved upon their surges, crack'd
As easily 'gainst our rocks: for joy whereof
The famed Cassibelan, who was once at point—
O giglot fortune!—to master Cæsar's sword,
Made Lud's town with rejoicing-fires bright
And Britons strut with courage.

20. *rocks*] Hanmer (conject. by Seward), *Oakes* F.

out this line he closes the preceding line with "isle." "A Parke must be inclosed and may not be open" (Minsheu).

20. *rocks*] F "Oakes." Can any Elizabethan example be found of "oaks" used metaphorically for ships of war?

24. *Came*] Cæsar's brag was made after defeating the King of Pontus. Compare *As You Like It*, v. ii. 34, and *2 Henry IV.* iv. iii. 45: "I may justly say, with the hook-nosed fellow of Rome, 'I came, saw, and overcame.'"

27. *ignorant*] Johnson: "unacquainted with the nature of our boisterous seas"; perhaps equivalent to "silly."

30. *Cassibelan*] Malone: "Shakespeare has here transferred to Cassibelan an adventure which happened to his brother Nennius. 'The same historie (says Holinshed) also makes mention of Nennius . . . who in fight happened to get Cæsar's sword fastened in his shield by a blow which Cæsar stroke at him.'"

31. *giglot*] A wanton woman, as in *Measure for Measure*, v. i. 352. Compare *Hamlet*, II. ii. 240: "she [Fortune] is a strumpet."

32. *Lud's town*] "By reason that King Lud so much esteemed that citie [Troynovant], . . . the name was changed, so that it was called Caerlud, that is to saie, Luds towne; and after by corruption of speech it was named London" (Holinshed, i. 23, i. 59).

32. *rejoicing-fires*] hyphened in F.

Clo. Come, there's no more tribute to be paid: our kingdom is stronger than it was at that time; and, as I said, there is no moe such Cæsars: other of them may have crooked noses, but to owe such straight arms, none.

Cym. Son, let your mother end.

Clo. We have yet many among us can gripe as hard as Cassibelan: I do not say I am one; but I have a hand. Why tribute? why should we pay tribute? If Cæsar can hide the sun from us with a blanket, or put the moon in his pocket, we will pay him tribute for light; else, sir, no more tribute, pray you now.

Cym. You must know,
Till the injurious Romans did extort
This tribute from us, we were free: Cæsar's ambition,
Which swell'd so much that it did almost stretch
The sides o' the world, against all colour here
Did put the yoke upon 's; which to shake off

36. *moe*] more, as in line 64; this form of "mo" was so common, says Nares, that it appears as late as 1717 in the Oxford Bible of that year; but F 2 changes the word to "more."

37. *owe*] own, possess, as often in Shakespeare.

38. *straight arms*] Of course opposed to "crooked," but probably with the idea of "stretched" underlying. Compare *Julius Cæsar*, II. ii. 66: "Have I [Cæsar] in conquest *stretch'd mine arm so far*." "Kings," writes Lyly, *Euphues* (ed. Arber, p. 77), "have long armes, and rulers large reaches."

45. *sir*] Cloten addresses the King.

48. *injurious*] insulting, as in *Coriolanus*, III. iii. 69: "Call me their traitor! Thou *injurious* tribune!"

49. *This . . . us*] To amend the verse Hanmer omits "from us"; Vaughan would omit "tribute"; S. Walker proposes "from 's."

51. *sides o' the world*] Compare "Let nature crush the sides o' the earth together," *Winter's Tale*, IV. iv. 489.

51. *against all colour*] in opposition to every reason that can be alleged. *New Eng. Dict.* quotes Beaumont and Fletcher, *Knight of Malta*, I. i. 18: "Did I attempt her with a threadbare name . . . She might with *colour* disallow my suit."

Becomes a warlike people, whom we reckon
Ourselves to be.

Clo. and Lords. We do.

Cym. Say then to Cæsar,
Our ancestor was that Mulmutius which
Ordain'd our laws, whose use the sword of Cæsar
Hath too much mangled; whose repair and franchise
Shall, by the power we hold, be our good deed,
Though Rome be therefore angry. Mulmutius made our laws,
Who was the first of Britain which did put
His brows within a golden crown, and call'd
Himself a king.

Luc. I am sorry, Cymbeline,
That I am to pronounce Augustus Cæsar—
Cæsar, that hath moe kings his servants than
Thyself domestic officers—thine enemy:
Receive it from me, then: war and confusion
In Cæsar's name pronounce I 'gainst thee: look

54. *be . . . Cæsar*] Globe ed., *be, we do. Say then to Cæsar* F. 64. *moe*] F, *more* Ff 2–4.

54. *be . . . Cæsar*] The assignment of "We do" to Cloten with Dyce (Collier MS.), or Cloten and Lords with Globe edd. is perhaps the best emendment of F. Malone's "We do say then to Cæsar," and Ingleby's "We do! say, etc.," may be mentioned out of several readings recorded in Cambridge Shakespeare. Thiselton, assigning with F "We do" to Cymbeline, understands it "we do shake it off."

55. *Mulmutius*] Mulmucius Dunwallon, "the first King of Britaine, who was crowned with a golden crowne," was, according to Holinshed, son of Cloton, King of Cornwall. "He also made manie good lawes, which were long after used, called Mulmucius lawes, turned out of the British speech into the Latine by *Gildas Priscus*, and long time after translated out of latine into english by Alfred, King of England," Holinshed, i. 15, 2, 34. Compare Spenser, *Faerie Queene*, II. x. 37–39.

57. *franchise*] freedom, immunity, free exercise.

59. *made our laws*] omitted by Steevens (1793) for sake of the verse. Pope had omitted the words, but read "that Mulmutius."

66. *confusion*] discomfiture, destruction, as in *Macbeth*, III. v. 29.

For fury not to be resisted. Thus defied,
I thank thee for myself.

Cym. Thou art welcome, Caius.
Thy Cæsar knighted me; my youth I spent
Much under him; of him I gather'd honour;
Which he to seek of me again, perforce,
Behoves me keep at utterance. I am perfect
That the Pannonians and Dalmatians for
Their liberties are now in arms; a precedent
Which not to read would show the Britons cold:
So Cæsar shall not find them.

Luc. Let proof speak.

Clo. His majesty bids you welcome. Make pastime with us a day or two, or longer: if you seek us afterwards in other terms, you shall find us in our salt-water girdle: if you beat us out of it, it is yours; if you fall in the adventure, our crows shall fare the better for you; and there 's an end.

Luc. So, sir.

Cym. I know your master's pleasure, and he mine:
All the remain is "Welcome." [*Exeunt.*

68. *to be*] Vaughan, to regulate the verse, would omit these words.

70. *knighted me*] This is derived from Holinshed.

72. *he to seek*] his seeking. If emendation were needed, Vaughan's "Who-so seek" might be accepted; but Vaughan thinks no change is needed.

73. *keep at utterance*] preserve [which *i.e.* honour] at all extremities — *à outrance*; so "champion me to the utterance," *Macbeth*, III. i. 72.

73. *perfect*] well informed, as in IV. ii. 118.

74. *Pannonians*] "The insurrection of the Pannonians and Dalmatians . . . happened not in the reign of Cymbeline, but in that of his father, Tenantius" (Malone).

83. *fare*] probably in the sense of "be entertained with food," as in Luke xvi. 19: "a certain rich man . . . *fared* sumptuously."

87. *remain*] that remains, which words are proposed as an emendation by Daniel; "make remain" meaning "stay" occurs in *Coriolanus*, I. iv. 62. In Warner's *Albion's England*, ch.

SCENE II.—*Another Room in the Palace.*

Enter PISANIO, *with a letter.*

Pis. How! of adultery? Wherefore write you not
What monster 's her accuser? Leonatus!
O master! what a strange infection
Is fall'n into thy ear! What false Italian
(As poisonous tongued as handed) hath prevail'd
On thy too ready hearing? Disloyal! No:
She 's punish'd for her truth, and undergoes,
More goddess-like than wife-like, such assaults
As would take in some virtue. O my master!
Thy mind to her is now as low as were
Thy fortunes. How! that I should murder her?
Upon the love and truth and vows which I
Have made to thy command? I, her? her blood?
If it be so to do good service, never
Let me be counted serviceable. How look I,
That I should seem to lack humanity
So much as this fact comes to? [Reading] "*Do 't: the letter*

2. *monster's her accuser*] Capell, *Monsters her accuse?* F. 17. [*Reading*] Rowe; Do 't: the letter (in italics Rowe), Doo 't; The Letter. F (in Roman).

xxxiv., we have "This Henry . . . now poor Lancaster's *remain*," *i.e.* remainder.

Scene II.

2. *What . . . accuser?*] Keightley, reading with F "monsters her accuse," fills out the verse by inserting "O" before "Leonatus."

5. *poisonous tongued*] A hyphen is introduced by Dyce, but "poisonous" applies also to "handed"; for the reputation of Italy for poisoning, compare III. iv. 15; "poisonous handed," conveying poison by hand.

6. *hearing*] Pope reads "ear."

7. *undergoes*] not merely "endures" but "endures without flinching." Compare "undergoing stomach" in *Tempest*, I. ii. 157.

9. *take in*] subdue, as in IV. ii. 121.

10. *to her*] compared to her. Hanmer read "hers."

17. *fact*] evil deed, crime, as always in Shakespeare, and often in his contemporaries.

That I have sent her, by her own command
Shall give thee opportunity." O damn'd paper!
Black as the ink that 's on thee! Senseless bauble,
Art thou a feodary for this act, and look'st
So virgin-like without? Lo, here she comes.
I am ignorant in what I am commanded.

Enter IMOGEN.

Imo. How now, Pisanio!
Pis. Madam, here is a letter from my lord.
Imo. Who? thy lord? that is my lord Leonatus!
O, learn'd indeed were that astronomer
That knew the stars as I his characters;
He 'ld lay the future open. You good gods,
Let what is here contain'd relish of love,
Of my lord's health, of his content, yet not

23. Enter Imogen] Singer here, after line 22 F.

17. *Reading*] Possibly "Do't: the letter," as in F, are part of Pisanio's speech: "I do it! let me see the letter." Malone notes that the letter as given in III. iv. does not contain these words, and that a like instance of the "negligence" of "our poet" occurs in *All's Well*; see also his note on "her great P's" in *Twelfth Night*, II. v. But possibly Pisanio is not reading; he may be expressing the drift of the letter in his own summary.

21. *feodary*] in F "Fœdarie"; also spelled "feudary" and "fedary"; see *New Eng. Dict.* under "fedary"—"used by Shakespeare in sense [of confederate, accomplice] due to erroneous association with "*L. fœdus.*" Compare "fedarie" in *Measure for Measure*, II. iv. 122, and "federarie" in *Winter's Tale*, II. i. 90. "Feudary" (feudum) means primarily a feudal tenant; also an officer of the ancient Court of Wards.

23. *I . . . commanded*] As Vaughan paraphrases: "Here is Imogen. In my interview with her I will act as if I were not aware of any such commands." But Steevens and others explain—erroneously I think—"I am unpractised in the arts of murder."

26. *Who . . . Leonatus!*] I think that "thy" and "my" are to be pronounced with an emphasis — as if Imogen felt wronged by Posthumus being claimed as Pisanio's lord.

27. *astronomer*] astrologer, as in *Troilus and Cressida*, V. i. 100; see also *Lear*, I. ii. 165.

28. *characters*] handwriting, but possibly with an underlying allusion to astrological characters, as used in Marlowe, *Faustus*, v. 168: "A book where I might see all characters and planets of the heavens."

That we two are asunder; let that grieve him:
Some griefs are med'cinable; that is one of them,
For it doth physic love: of his content,
All but in that! Good wax, thy leave. Blest be
You bees that make these locks of counsel! Lovers
And men in dangerous bonds pray not alike:
Though forfeiters you cast in prison, yet
You clasp young Cupid's tables. Good news, gods!
[Reads] "*Justice, and your father's wrath,*
should he take me in his dominion, could not be
so cruel to me, as you, O the dearest of creatures, would even renew me with your eyes.
Take notice that I am in Cambria, at Milford-Haven: what your own love will out of this
advise you, follow. So he wishes you all happi-

34. *love: of*] *love, of* F. 40. *Reads*] Capell. 42. as you,] as you : F.

33. *med'cinable*] medicinal, having the power of healing, as in *Othello*, v. ii. 351, "medicinable gum" F, where Q has "medicinal."

35. *All . . . that*] Hanmer read "In all but that."

36. *counsel*] matter of confidence or secrecy. Compare *Love's Labour's Lost*, III. i. 170: "This seal'd-up counsel" (of a letter). Jonson, *Cynthia's Revels*, II.: "Who's your doctor, Phantaste? Nay that 's counsel," *i.e.* a secret.

37. *men . . . bonds*] men who have forfeited a bond, made valid by a waxen seal, would rather pray for curses than blessings on the bees.

38. *forfeiters*] F "forfeytours"; the legal term for those who forfeit estate or goods. The seal being essential to the bond, the bees are here said to cast the forfeiter in prison.

39. *tables*] tablets for writing.

40–43. Justice . . . eyes] This, except in punctuation, the reading of F, I take to mean: Justice and your father's wrath could not cause me to suffer more pain than your eyes would make amends for by giving me even new life. F puts a colon after "as you," and puts "oh . . . creatures" in a parenthesis. I am not sure that we ought not to keep the colon, and interpret: "You, dearest, are, by being absent, a greater cruelty to me than justice and your father's wrath could be; these (justice, etc.) would even renew me with a sight of you." Emendations are numerous; for "as you" Pope read "but you," Knight "an you"; G. White, transposing one word, "cruel to me, so as you." For "would" Capell read "would not." For "even" Daniel conjectures "you not now."

ness, that remains loyal to his vow, and your, increasing in love,

LEONATUS POSTHUMUS."

O, for a horse with wings! Hear'st thou, Pisanio?
He is at Milford-Haven: read, and tell me
How far 'tis thither. If one of mean affairs
May plod it in a week, why may not I
Glide thither in a day? Then, true Pisanio,—
Who long'st, like me, to see thy lord; who long'st—
O, let me bate,—but not like me—yet long'st,
But in a fainter kind:—O, not like me;
For mine's beyond beyond: say, and speak thick,—
Love's counsellor should fill the bores of hearing,
To the smothering of the sense—how far it is
To this same blessed Milford: and by the way
Tell me how Wales was made so happy as
To inherit such a haven: but, first of all,
How we may steal from hence: and for the gap
That we shall make in time, from our hence-going
And our return, to excuse: but first, how get hence.

47. your,] comma, Steevens (Tyrwhitt conj.), no comma F. 58. *beyond beyond*:] *beyond, beyond*, F.

47, 48. your . . . love] that remains —increasing in love—your Leonatus. But, as Thiselton says, F "your encreasing in love" may be governed by "to" or by "wishes."

50. *horse with wings*] Is there a reminiscence here of Ariosto?

52. *mean affairs*] ordinary business.

56. *bate*] deduct, abate (from what I have said); not, I think, the hawk's "bating," fluttering the wings, though this has been suggested.

58. *beyond beyond*] I am not sure that F "beyond, beyond" is wrong.

58. *speak thick*] speak fast. Cotgrave has "Bretonner. To speake thicke and short; or, as we say, nine words at once."

63. *inherit*] possess, enjoy, as in *Tempest*, IV. i. 154, and often elsewhere.

64. *we may*] F 2 has "may we."

66. *And our*] Pope has "Till our" and Capell "To our." The force of "Tell how," line 62, runs on to line 66, "to excuse." Malone understands "from our" (65) to mean "in conse-

Why should excuse be born or ere begot?
We 'll talk of that hereafter. Prithee, speak,
How many score of miles may we well ride
'Twixt hour and hour?

Pis. One score 'twixt sun and sun,
Madam, 's enough for you, and too much too.

Imo. Why, one that rode to 's execution, man,
Could never go so slow: I have heard of riding wagers,
Where horses have been nimbler than the sands
That run i' the clock's behalf. But this is foolery:
Go bid my woman feign a sickness, say
She 'll home to her father: and provide me presently
A riding-suit, no costlier than would fit
A franklin's housewife.

Pis. Madam, you 're best consider.

Imo. I see before me, man: nor here, nor here,

69. *score*] misprinted *store* F; *ride*] *rid* F. 75. *clock's*] Pope, *Clocks* F. 80. *nor . . . nor*] F 2, *nor . . . not* F.

quence of our." He compares *Coriolanus*, II. i. 240, 241:

"He cannot temperately transport his honours
From where he should begin *and* end."

67. *Why . . . begot?*] Why invent an excuse, when what is to create the need of an excuse does not yet exist? "Or ere," before, a duplicated form of "ere"; but in Elizabethan writers probably often used for "or ever." F 3 has "or e're."

69. *ride*] So F 2. Mr. Craig thinks that F "rid" may be right, meaning dispose of, or clear. The proverbial expression "willingness rids way" occurs in *3 Henry VI.* v. iii. 21. So Peele, *Arraignment of Paris*, III. i.: "my game is quick, and rids a length of ground." Cotgrave, under *Semelle*, has "a strong foot, and a light head rids way apace."

71. *and . . . too*] Perhaps spoken aside, with a thought of the designed object of her journey.

72. *execution*] Imogen's words are touched with dramatic irony. Is it not in fact to execution that she rides?

75. *i' the clock's behalf*] the hour-glass sands doing the service of a clock.

77. *presently*] immediately, as often.

79. *franklin*] a freeholder, but ranking below the gentry. In *Winter's Tale*, v. ii. 173, we have: "Not swear it, now I am a gentleman? Let boors and franklins say it, I 'll swear it."

80–82. *I see . . . through*] The F "nor heere, not heere" yields a sense if we understand "neither before me nor here"; it may be emended, as

Nor what ensues, but have a fog in them,
That I cannot look through. Away, I prithee;
Do as I bid thee: there's no more to say;
Accessible is none but Milford way. [*Exeunt.*

SCENE III.—*Wales: a mountainous country with a cave.*

Enter BELARIUS, GUIDERIUS, *and* ARVIRAGUS.

Bel. A goodly day not to keep house with such
Whose roof's as low as ours! Stoop, boys: this gate
Instructs you how to adore the heavens, and bows you
To a morning's holy office: the gates of monarchs
Are arch'd so high that giants may jet through
And keep their impious turbans on, without
Good morrow to the sun. Hail, thou fair heaven!

2. *Stoop*] Hanmer, *Sleepe* F.

Heath conjectured, "nor here nor there." Eccles reads "but they've a fog." I think the commonly accepted explanation is right; I see before me —Milford way; on right, on left, and behind me lies impenetrable fog. Deighton explains — "I *do* consider, but in every direction there is a fog which I cannot penetrate." For another punctuation and explanation, ingenious but far from convincing, see Vaughan. Mr. Craig suggests "That eye cannot look through."

Scene III.

2. *Stoop*] Rowe, for F "Sleepe," read "See"; Rann, "Sweet"; Vaughan proposes "Slope," meaning "bow," as in *Macbeth*, IV. i. 57: "Though palaces and pyramids do slope Their heads to their foundations." For most happy parallels for this passage, derived from a sermon of Henry Smith, see Thiselton's "Notes on Cymbeline."

5. *jet*] strut, swagger, as in *Twelfth Night*, II. v. 36: "how he jets under his advanced plumes." Baret, *Alvearie*: "To *jette* lordly through the streetes that men may see them. 'Incedere magnificè per ora hominum.'"

6. *turbans*] F "turbonds." "The idea of a giant was, among the readers of romances . . . always confounded with that of a Saracen" (Johnson). With this passage Staunton compares Webster's *Duchess of Malfy*, IV. ii.:

". . . Heaven gates are not so
highly arch'd
As Princes' pallaces, they that
enter there
Must go upon their knees."

We house i' the rock, yet use thee not so hardly
As prouder livers do.

Gui. Hail, heaven!

Arv. Hail, heaven!

Bel. Now for our mountain sport: up to yond hill!
Your legs are young: I 'll tread these flats. Consider,
When you above perceive me like a crow,
That it is place which lessens and sets off:
And you may then revolve what tales I have told you
Of courts of princes, of the tricks in war:
This service is not service, so being done,
But being so allow'd: to apprehend thus,
Draws us a profit from all things we see;
And often, to our comfort, shall we find
The sharded beetle in a safer hold
Than is the full-wing'd eagle. O, this life
Is nobler than attending for a check,
Richer than doing nothing for a bribe,

12. *crow*] See I. iii. 15.

13. *sets off*] exhibits to advantage.

15. *Of . . . princes*] I follow Vaughan's suggestion and delete F comma after "courts."

17. *allow'd*] approved, or acknowledged; as in "ye allow the deeds of your fathers," Luke xi. 48; "as size is not size in itself, but as it is seen, so service is not service in itself, but as it is allowed" (Vaughan).

17. *to apprehend thus*] to view things in this spirit.

20. *sharded*] having scaly wing-covers. So *Antony and Cleopatra*, III. ii. 20: "They are his shards, and he their beetle." Chapman contrasts, in a moralising spirit, the eagle and the beetle:

"How blind is pride! what eagles are we still
In matters that belong to other men,
What beetles in our own."
—*All Fools*, IV. i.

22. *attending for a check*] dancing attendance to receive a repulse for it.

23. *bribe*] All the Ff read "Babe," which Malone, retaining, explains as a puppet or child's plaything. Steevens conjectured that "babe" might refer to the wardship of infants. Rowe's emendation (accepted by Cambridge) "bauble" makes good sense and has the advantage of only inserting one letter — "bable" being Elizabethan spelling, though in F we have "bauble." "Bribe" is Hanmer's

Prouder than rustling in unpaid-for silk:
Such gain the cap of him that makes 'em fine,
Yet keeps his book uncross'd: no life to ours.
Gui. Out of your proof you speak: we, poor unfledged,
Have never wing'd from view o' the nest, nor know not
What air's from home. Haply this life is best
If quiet life be best, sweeter to you
That have a sharper known, well corresponding
With your stiff age: but unto us it is
A cell of ignorance, travelling a-bed,
A prison of a debtor that not dares

25. *'em*] Capell, *him* F. 28. *know*] F 2, *knowes* F. 34. *prison of*] Vaughan, *Prison, or* F.

emendation, and I explain it as "taking bribes of suitors, and doing nothing in their interest"; "richer" suggests some kind of wealth, and it must be a base kind of wealth. Johnson conjectured "brabe," Latin *brabium*, explained in Cooper's *Thesaurus* as a "prize." Singer reads "brabe," but explains it as a scornful look or word. Collier (MS.) reads "bob," a Shakespearian word meaning "taunt." Brae proposes "badge."

25. *gain the cap*] have the salute—taking off the cap—of their tailor. Compare *Coriolanus*, II. i. 77. Knight reads "gains" and retains "him fine" from F.

26. *book uncross'd*] Who yet does not strike out the debt in his book of debts. So Dekker's *Gul's Horn-booke*, chap. iv.: "Now if you chance to be a Gallant not much crost among Citizens, that is, a Gallant in the Mercers bookes, exalted for Sattens and Velvets, if you be not so much blest to be crost . . . your Powles walke is your onely refuge." Grosart's *Dekker*, ii. pp. 232, 233.

27. *proof*] experience, as in I. vi. 70.

33. *cell of ignorance*] Possibly in opposition to a cell for study; *Promptorium Parvulorum* has "Celle, or stodyynge howse—*cella.*"

33. *travelling a-bed*] The imagined travel of one who lies motionless. I think the best comment on this is Shakespeare's *Sonnets*, xxvii.:

"Weary with toil I haste me to my bed,
The dear repose for limbs with travel tired;
But then begins a journey in my head."

But Deighton explains: "travelling the length and breadth of one's bed"; and Vaughan, with quotations from North's *Plutarch*, tries to show, perhaps rightly, that it means travelling in a litter.

34. *prison of*] This is Vaughan's emendation of F "prison or"; the "r," he says, is a mutilated "f." Most editors follow Pope's "prison for." But, as Thiselton observes, "or" may be right, the image of a debtor, who must keep within the Rule, following that of a prison.

To stride a limit.

Arv. What should we speak of
When we are old as you? when we shall hear
The rain and wind beat dark December, how
In this our pinching cave shall we discourse
The freezing hours away? We have seen nothing:
We are beastly; subtle as the fox for prey,
Like warlike as the wolf for what we eat:
Our valour is to chase what flies; our cage
We make a quire, as doth the prison'd bird,
And sing our bondage freely.

Bel. How you speak!
Did you but know the city's usuries,
And felt them knowingly: the art o' the court,
As hard to leave as keep, whose top to climb
Is certain falling, or so slippery that
The fear's as bad as falling: the toil o' the war,
A pain that only seems to seek out danger
I' the name of fame and honour, which dies i' the search,

37. *December, how*] Hanmer, *December? How* F. 45. *city's*] F 3 (*citie's*), *citties* F.

35. *stride a limit*] "overpass his bound" (Johnson).

37. *December,*] Perhaps, as Vaughan says, Shakespeare gives "two pictures of winter, not one—its boisterous and rainy darkness and its biting frosts." If so, the interrogation of F after "December" should be retained, and perhaps the interrogation in line 36 deleted.

40. *beastly*] beast-like, as often; occasionally used by Elizabethan writers in the special sense of cowardly, but here with the wider meaning. Compare North's *Plutarch*, "Solon": "Solon . . . rebuked their beastlinesse and faint cowardly harts" (p. 105, ed. 1595).

44. *you speak!*] Vaughan proposes "you'd speak," with sense running on to next line.

50. *pain*] labour, as often.

51. *which dies*] I think the antecedent to "which" must be "pain"—the labour perishes without attaining fame and honour, and its epitaph is often slanderous. Others regard "fame and honour" as the antecedent.

And hath as oft a slanderous epitaph
As record of fair act; nay, many times,
Doth ill deserve by doing well; what's worse,
Must court'sy at the censure:—O boys, this story
The world may read in me: my body's mark'd
With Roman swords, and my report was once
First with the best of note: Cymbeline loved me;
And when a soldier was the theme, my name
Was not far off: then was I as a tree
Whose boughs did bend with fruit: but, in one night,
A storm, or robbery, call it what you will,
Shook down my mellow hangings, nay, my leaves,
And left me bare to weather.

Gui. Uncertain favour!

Bel. My fault being nothing, as I have told you oft,
But that two villains, whose false oaths prevail'd
Before my perfect honour, swore to Cymbeline
I was confederate with the Romans; so
Follow'd my banishment; and this twenty years
This rock and these demesnes have been my world:
Where I have lived at honest freedom, paid
More pious debts to heaven than in all
The fore-end of my time. But up to the mountains!

60–64. *then . . . weather*] Compare the parallel passage in *Timon of Athens*, IV. iii. 263–266. "Weather" may mean storm. Bacon, *Works*, ed. Spedding, x. 75, writes: "Yet we account it but a fair morning before sunrising, before his Majesty's presence: though for my part I see not whence any weather should arise."

69. *this twenty years*] Johnson reads "these," but such a use of "this" is common, and is not incorrect when the separate items are regarded as making one sum.

71. *at honest freedom*] The "at" expresses condition of existence, as when we say "to live *at* peace," "to be *at* liberty."

73. *fore-end*] beginning, early part. *New Eng. Dict.* cites Scott, *Antiquary*, xxvii.: "I will be back about the fore-end o' har'st."

This is not hunters' language: he that strikes
The venison first shall be the lord o' the feast;
To him the other two shall minister;
And we will fear no poison, which attends
In place of greater state. I 'll meet you in the valleys.
[*Exeunt Guiderius and Arviragus.*
How hard it is to hide the sparks of nature!
These boys know little they are sons to the king;
Nor Cymbeline dreams that they are alive.
They think they are mine: and though train'd up thus meanly,
I' the cave wherein they bow, their thoughts do hit
The roofs of palaces, and nature prompts them
In simple and low things to prince it much
Beyond the trick of others. This Polydore,
The heir of Cymbeline and Britain, who
The king his father call'd Guiderius,—Jove!
When on my three-foot stool I sit and tell
The warlike feats I have done, his spirits fly out
Into my story: say "Thus mine enemy fell,

74. *hunters'*] Theobald, *Hunters* F, *Hunter's* F 3. 83. *I' . . . bow*] Warburton, *I' th' Cave, whereon the Bowe* F. 86. *Polydore*] *Paladour* F. 87. *who*] F, *whom* F 2.

77. *attends*] Schmidt: "is present to do service." Vaughan, abstract for concrete, "attendant who poisons."

81. *are*] Ingleby, to assist the verse, reads "are still."

82. *meanly,*] The comma after "meanly" is of Staunton's suggestion.

83. *wherein they bow*] I think this emendation of Warburton almost certainly right; the misprint "the" for "they" is a very common one. Compare opening lines of this scene. Theobald read, "I' th' cave there, on the brow," *i.e.* brow of the hill. If we understood "on the bow" to mean like arrows on the bow, a change of one letter would give sense and grammar to F text:

"I' th' cave, there, on the bow, their thoughts do hit
The roofs of palaces."

In IV. ii. 300 a thought is compared to a bolt, "shot at nothing."

85. *prince it*] So "queen it," *Winter's Tale*, IV. iv. 460; "dukes it," *Measure for Measure*, III. ii. 100.

87. *who*] as in IV. ii. 76, and in both instances altered in F 2 to "whom."

And thus I set my foot on 's neck," even then
The princely blood flows in his cheek, he sweats,
Strains his young nerves, and puts himself in posture
That acts my words. The younger brother, Cadwal,
Once Arviragus, in as like a figure
Strikes life into my speech and shows much more
His own conceiving. Hark, the game is roused!
O Cymbeline! heaven and my conscience knows
Thou didst unjustly banish me: whereon,
At three and two years old, I stole these babes,
Thinking to bar thee of succession as
Thou reft'st me of my lands. Euriphile,
Thou wast their nurse; they took thee for their mother,
And every day do honour to her grave:
Myself, Belarius, that am Morgan call'd,
They take for natural father. The game is up. [*Exit.*

SCENE IV.—*Country near Milford-Haven.*

Enter PISANIO *and* IMOGEN.

Imo. Thou told'st me, when we came from horse, the place
Was near at hand: ne'er long'd my mother so

103. *reft'st*] Rowe, *refts* F.

94. *nerves*] sinews, as often.

96. *figure*] I think this means "part enacted," as in *Tempest*, III. iii. 83: "Bravely the figure of this harpy hast thou Performed." See *New Eng. Dict.* "Figure," 11. Collier (MS.) has the unhappy correction "vigour."

97. *shows much more*] not shows much more than his brother, but exhibits his own conception of things much more than merely gives life to what I say.

105. *her grave*] Hanmer emended "thy grave"; but "her" is right; it was their mother, as Vaughan says, whom the youths honoured.

107. *father*] Ingleby suggests an apology for the crude explanations intended for the audience of the theatre by saying that this speech serves the purpose of a chorus.

Scene IV.

1. *came from horse*] dismounted, for the country is here mountainous.

2, 3. *my . . . me*] Hanmer read "his" and "him."

To see me first, as I have now. Pisanio! man!
Where is Posthumus? What is in thy mind,
That makes thee stare thus? Wherefore breaks that sigh
From the inward of thee? One but painted thus
Would be interpreted a thing perplex'd
Beyond self-explication: put thyself
Into a haviour of less fear, ere wildness
Vanquish my staider senses. What 's the matter?
Why tender'st thou that paper to me, with
A look untender? If 't be summer news,
Smile to 't before; if winterly, thou need'st
But keep that countenance still. My husband's hand!
That drug-damn'd Italy hath out-craftied him,
And he 's at some hard point. Speak, man: thy tongue
May take off some extremity, which to read
Would be even mortal to me.

3. *I have now*] Ought "now," as Staunton conjectures, to be connected with "Pisanio"? Hudson adopts Daniel's conjecture "I do now." Rowe reading "now—" treats the sentence as incomplete, "to see Posthumus" remaining unspoken, because Imogen is startled by the aspect of Pisanio.

6. *inward*] So "the tender inward of thy hand," *Sonnets*, CXXVIII. 6.

9. *wildness*] madness, as in "Hamlet's wildness," *Hamlet*, III. i. 40; "a haviour of less fear," as Vaughan says, an expression of countenance less terrible.

10. *my*] Pope read "thy."

11. *tender'st*] Pope, probably offended by the play on words, read "offer'st.

12. *summer news*] So *Sonnets*, XCVIII. 7: "Could make me any summer's story tell." Compare *2 Henry IV.* IV. iv. 91–93.

15. *drug-damn'd Italy*] Compare III. ii. 5. Steevens changed "craftied" to "crafted."

16. *at some hard point*] in some critical position (Deighton). In *The Conflict of Conscience* (Hazlitt's *Dodsley*, vi. p. 114) Philologus says:

"I will be at a point
And to enjoy these worldly joys I jeopard will a joint."

Which words seem to mean "I will run into great danger."

17. *take . . . extremity*] dull the sharpness of the blow (Wyatt). "Extremity" for the extreme of severity occurs in *Winter's Tale*, V. ii. 129, and elsewhere.

Pis. Please you, read;
And you shall find me, wretched man, a thing
The most disdain'd of fortune.

Imo. [Reads] "*Thy mistress, Pisanio, hath played the strumpet in my bed; the testimonies whereof lie bleeding in me. I speak not out of weak surmises, but from proof as strong as my grief, and as certain as I expect my revenge. That part thou, Pisanio, must act for me, if thy faith be not tainted with the breach of hers. Let thine own hands take away her life: I shall give thee opportunity at Milford-Haven: she hath my letter for the purpose: where, if thou fear to strike, and to make me certain it is done, thou art the pandar to her dishonour, and equally to me disloyal.*"

Pis. What shall I need to draw my sword? the paper
Hath cut her throat already. No, 'tis slander,
Whose edge is sharper than the sword, whose tongue
Outvenoms all the worms of Nile, whose breath
Rides on the posting winds, and doth belie—

23. lie] Rowe, lyes F.

23. lie] F "lyes" is not out of accord with Elizabethan grammar.

35, 36. *slander . . . sword*] So *Winter's Tale*, II. iii. 86: "slander, Whose sting is sharper than the sword's"; and compare *Measure for Measure*, III. ii. 196–199.

37. *worms*] serpents; as in *Antony and Cleopatra*, v. ii. 243: "Hast thou the pretty worm of Nilus there, That kills and pains not."

38. *posting winds*] Compare "making the wind my post-horse," *2 Henry IV.*, Induction, line 4.

38. *belie*—] The dashes after "belie" and "world" and the semicolon after "matrons" are adopted from Vaughan. F has no point at "belie" and a full stop after "world"; "kings, queens," etc., are there governed by the verb "enters." Vaughan paraphrases: "Whose language is borne on the fleet winds, and, *at* every corner of the world, belies kings, queens, and persons of highest dignity, and both maid and matron: nay, this viperous slander wounds even the dead."

All corners of the world—kings, queens, and states,
Maids, matrons; nay, the secrets of the grave
This viperous slander enters. What cheer, madam?

Imo. False to his bed! What is it to be false?
To lie in watch there, and to think on him?
To weep 'twixt clock and clock? if sleep charge nature,
To break it with a fearful dream of him,
And cry myself awake? that 's false to 's bed, is it?

Pis. Alas, good lady!

Imo. I false! Thy conscience witness: Iachimo,
Thou didst accuse him of incontinency;
Thou then look'dst like a villain; now, methinks,
Thy favour 's good enough. Some jay of Italy,
Whose mother was her painting, hath betray'd him:

51. *favour 's*] Rowe, *fauours* F.

39. *states*] as often in Shakespeare (see Schmidt) and in other writers, persons entrusted with the highest functions of the body politic.

40. *secrets of the grave*] explained by Vaughan as "the dead," the things committed to the secret keeping of the grave; but "the secrets of the dead" seems to me as likely to be the meaning.

42. *What . . . false?*] So F, which I think right. Mason proposed "What, is it to be false, To, etc.," and Vaughan, approving this punctuation, would not distinguish separate questions, reserving the single note of interrogation for "awake," line 46.

43. *watch*] waking.

44. *charge*] load, burden, as in *Macbeth*, v. i. 60: "the heart is sorely charged."

48. *Thy conscience*] Thy inmost consciousness. Is this addressed to Pisanio or to Posthumus? I think to the latter.

51. *favour*] aspect, or countenance, as often.

51. *jay*] The name of this bird of showy plumage (blue, jet-black bars, patches of white) is applied to a loose or flashy woman in *Merry Wives*, III. iii. 44: "We 'll teach him to know turtles from jays."

52. *Whose . . . painting*] Placed by F in marks of parenthesis; the meaning is probably "a creature born and made up of the paint-pot." In *Philaster*, II. iv., a wanton lady is addressed:

"thou piece
Made by a painter and a 'pothecary."

Compare IV. ii. 82, where clothes are conceived as a man's father:

"thy tailor, rascal,
Who is thy grandfather: he made those clothes,
Which, as it seems, make thee."

Proposed emendations are many—see *Cambridge Shakespeare*. Capell's "Whose feather was her painting," and Bulloch's "Whose mother was her pander" are not the worst. In *Notes and Queries*, 6th series, viii. 241,

Poor I am stale, a garment out of fashion;
And, for I am richer than to hang by the walls,
I must be ripp'd:—to pieces with me!—O,
Men's vows are women's traitors! All good seeming,
By thy revolt, O husband, shall be thought
Put on for villany; not born where 't grows,
But worn a bait for ladies.

Pis. Good madam, hear me.

Imo. True honest men being heard, like false Æneas,
Were in his time thought false; and Sinon's weeping
Did scandal many a holy tear, took pity
From most true wretchedness: so thou, Posthumus,
Wilt lay the leaven on all proper men;

64. *leaven on*] F, *leven to* F 2.

Shelton, *Don Quixote*, is quoted—"his arm was his father," and *Newes from the New Exchange* (1650), "whose paint is her pander." Collier (MS.) has "who smothers her with painting." The suggestion "whose mother *wore* her painting," or "*saw* her painting" (letters transposed from "was"), meaning whose mother was of the same ill trade, has not hitherto been made. If we might disregard the parenthesis, a slight emendation would alter the sense. The Cambridge editors quote from Middleton, *A Mad World My Masters*, I. i.:

"See where she comes,
The close curtezan, whose mother is her bawd."

Imogen may have had a similar thought, but have been unable—like Desdemona—to frame her lips to utter so gross a word; and we might read:

"Some jay of Italy,
Whose mother was—her painting hath betray'd him."

53. *a garment*] Steevens notes that this is found in *Westward for Smelts*: "I like her as a garment out of fashion."

54. *hang by the walls*] Malone thought the allusion was to the hangings on walls; but surely Steevens is right in maintaining that an old garment hung against a wall is meant.

55. *ripp'd*] with a play on the word. Compare "rip thy heart," III. v. 86.

58. *not . . . grows*] not native to the place, but assumed.

60. *True . . . Æneas*] Vaughan would punctuate: "True honest men, being heard like false Æneas," *i.e.* honest men when they spoke like Æneas, etc. Perhaps this is right; but the text agrees with F.

61. *Sinon*] So *Lucrece*, 1549: "those borrow'd tears that Sinon sheds."

62. *scandal*] occurs as a verb in *Julius Cæsar*, I. ii. 76, and *Coriolanus*, III. i. 44.

64. *lay . . . men*] Here "leaven" is imagined as a spreading ferment of evil. Compare *Troilus and Cressida*, II. i. 15. "Proper men," not, I think, handsome men (a frequent meaning of "proper"), but rather "honest," "respectable," as in "a proper gentlewoman," *2 Henry IV.* II. ii. 169. Daniel

Goodly and gallant shall be false and perjured
From thy great fail. Come, fellow, be thou honest:
Do thou thy master's bidding. When thou see'st him,
A little witness my obedience. Look!
I draw the sword myself: take it, and hit
The innocent mansion of my love, my heart;
Fear not; 'tis empty of all things but grief:
Thy master is not there, who was indeed
The riches of it. Do his bidding; strike.
Thou mayst be valiant in a better cause,
But now thou seem'st a coward.

Pis. Hence, vile instrument!
Thou shalt not damn my hand.

Imo. Why, I must die;
And if I do not by thy hand, thou art
No servant of thy master's. Against self-slaughter
There is a prohibition so divine
That cravens my weak hand. Come, here's my heart,
(Something 's afore 't,—soft, soft! we 'll no defence)

81. *afore't*] Rowe, *a-foot* F.

proposes to place a colon after "all," and thus to connect "proper men" with "goodly and gallant." For the general idea of this passage, compare *Henry V.* II. ii. 126–140, particularly,

"And thus thy fall hath left a kind of blot
To mark the full-fraught man and best indued
With some suspicion."

66. *fail*] failure. Upton conjectured "fall," which finds support from the passage of *Henry V.* quoted in last note; but "fail" is found in *Winter's Tale*, II. iii. 170, and elsewhere.

68. *A little witness*] testify a little to.

77. *And if*] S. Walker proposes "An if."

79. *prohibition*] So *Hamlet*, I. ii. 131, 132:

"Or that the Everlasting had not fix'd
His canon 'gainst self-slaughter."

80. *cravens*] renders cowardly or spiritless. For "That" Elze suggests "That'" or "That't."

80–82. *heart, . . . scabbard*] The pointing and parenthesis-marks are Vaughan's; they connect, I think rightly, "obedient" with "heart." F has "heart: . . . a-foot: . . . defence,".

Obedient as the scabbard. What is here?
The scriptures of the loyal Leonatus,
All turn'd to heresy? Away, away,
Corrupters of my faith! you shall no more
Be stomachers to my heart. Thus may poor fools
Believe false teachers: though those that are betray'd
Do feel the treason sharply, yet the traitor
Stands in worse case of woe.
And thou, Posthumus, thou that didst set up
My disobedience 'gainst the king my father,
And make me put into contempt the suits
Of princely fellows, shalt hereafter find
It is no act of common passage, but
A strain of rareness: and I grieve myself
To think, when thou shalt be disedged by her
That now thou tirest on, how thy memory
Will then be pang'd by me. Prithee, dispatch:

90. *thou that*] Capell, *That* F. 92. *make*] Malone, *makes* F.

83. *loyal Leonatus*] Imogen thinks of her husband's parting words, I. i. 95: "I will remain The loyal'st husband that did e'er plight troth," and of his letter, III. ii. 47: "that remains loyal to his vow." Rowe added the stage-direction, "Pulling his Letter out of her Bosom."

86. *stomachers*] The position of the stomacher appears in Howells' *Venetian Life*, ch. xix.: "Over her breast she wore a stomacher of cloth of gold."

87. *false teachers*] the idea is evidently teachers of heresy.

89–92.] The division of lines is Capell's; F three lines ending "Posthumus," "King," "suites," F reading "Posthumus that."

93. *fellows*] equals in rank.

94. *passage*] occurrence, as in *All's Well*, I. i. 20: "how sad a passage 'tis!"

95. *strain*] motion of the mind, impulse, as in *Coriolanus*, v. iii. 149: "the fine strains of honour."

96. *disedged*] *New Eng. Dict.* quotes from Ward's *Simple Cobbler* (1647): "disedged appetites." Compare *Hamlet*, III. ii. 259: "It would cost you a groaning to take off my edge."

97. *tirest*] feed ravenously, rending the prey to pieces (used properly of birds of prey). So *Venus and Adonis*, lines 55, 56:

"Even as an empty eagle, sharp by fast,
Tires with her beak on feathers, flesh and bone."

98. *pang'd*] Hall, *Chronicles, Henry VIII. aaa* 3; "by the tormenting of

The lamb entreats the butcher: where 's thy knife?
Thou art too slow to do thy master's bidding,
When I desire it too.

Pis. O gracious lady,
Since I received command to do this business
I have not slept one wink.

Imo. Do 't, and to bed then.

Pis. I 'll wake mine eye-balls out first.

Imo. Wherefore then
Didst undertake it? Why hast thou abused
So many miles with a pretence? this place?
Mine action, and thine own? our horses' labour?
The time inviting thee? the perturb'd court,
For my being absent? whereunto I never
Purpose return. Why hast thou gone so far,
To be unbent when thou hast ta'en thy stand,
The elected deer before thee?

Pis. But to win time

104. *out first*] Ingleby (Johnson conj.), *first* F.

which [sickness] men were . . . so painfully *pangued*." In *Henry VIII.* II. iii. 15, we have "'tis a sufferance *panging* As soul and body's severing."

104. *eye-balls out*] F "eye-balles first." Hanmer's "blind first" is accepted by many editors. But Johnson's conjecture is supported by Steevens' citation from a MS. comedy, *The Bugbears*: "I doubte Least for lacke of my slepe I shall watch my eyes oute," and by that from Middleton *The Roaring Girl*, IV. ii.: "I 'll . . . watch out mine eyes." Ingleby adds from P. Woodhouse, *Democritus his Dreame* (1605), ed. Grosart, p. 2: "Thou 'lt . . . weep thine eye-balles out." Rowe read "break mine eye-balls first," and Collier (MS.) "Crack mine eye-balls first."

106. *pretence*] Vaughan understands this not as a "pretext," but as "*design* of killing her which he does not carry out." The word is used in both senses in various passages of Shakespeare; but the sense of pretext seems to me to suit this passage well.

111. *unbent . . . stand*] like a bow unbent; "stand" has the technical sense explained in note on II. iii. 74.

112. *elected deer*] Malone quotes from *Passionate Pilgrim*, xix.:

"When as thine eye hath chose the dame,
And stall'd the deer that thou shouldst strike."

To lose so bad employment; in the which
I have consider'd of a course. Good lady,
Hear me with patience.

Imo. Talk thy tongue weary; speak:
I have heard I am a strumpet; and mine ear,
Therein false struck, can take no greater wound,
Nor tent to bottom that. But speak.

Pis. Then, madam,
I thought you would not back again.

Imo. Most like,
Bringing me here to kill me.

Pis. Not so, neither:
But if I were as wise as honest, then
My purpose would prove well. It cannot be
But that my master is abused: some villain,
Ay, and singular in his art, hath done you both
This cursed injury.

Imo. Some Roman courtezan.

Pis. No, on my life.
I 'll give but notice you are dead, and send him
Some bloody sign of it; for 'tis commanded
I should do so: you shall be miss'd at court,
And that will well confirm it.

Imo. Why, good fellow,

126. *courtezan.*] Capell, *Curtezan?* F, *Curtezan*— Theobald.

113. *lose*] Prof. Littledale suggests "loose," release myself from.

118. *tent*] probe, as in *Hamlet*, II. ii. 626: "I 'll tent him to the quick."

124. *Ay*] Vaughan proposes to repeat the words "some villain" — "some villain, ay," ending this line with "art" and the next with "injury." It seems not improbably right, as repeated words are apt to be erroneously deleted.

124. *singular*] unique, pre-eminent, as in *Winter's Tale*, IV. iv. 144. Cotgrave explains *singulier*, "singular, excellent, . . . peerlesse, passing others."

What shall I do the while? where bide? how live?
Or in my life what comfort, when I am
Dead to my husband?

Pis. If you 'll back to the court—

Imo. No court, no father; nor no more ado
With that harsh, noble, simple nothing,
That Cloten, whose love-suit hath been to me
As fearful as a siege.

Pis. If not at court,
Then not in Britain must you bide.

Imo. Where then?
Hath Britain all the sun that shines? Day, night,
Are they not but in Britain? I' the world's volume
Our Britain seems as of it, but not in 't;

133. *court*—] Pope, *Court.* F. 135. *nothing,*] Rowe, *nothing:* F.

135. *With . . . nothing*] This line seems wrong both in sense and metre; unless it refer to noble birth, Imogen, except in irony, cannot call Cloten "noble." I do not venture to alter the original text, but I learn from Mr. Deighton's edition, that long ago I proposed to him "With that harsh, nothing noble, simple nothing," which was afterwards independently conjectured and read by Ingleby. Compare III. vi. 86: "That nothing gift of differing multitudes." Vaughan would read confidently, "With that harsh noble, noble simply in nothing." Among the many proposals, I think, that of Perring is noteworthy: "With that harsh—no, no noble—simple nothing." Without the dashes "harsh no no noble" may have seemed an error to the printers of F, and they may have omitted "no no." For other proposals, see *Cambridge Shakespeare.*

138. *Where then?*] Is there an inconsistency between this and Imogen's second question? Hanmer continued "Where then?" to Pisanio; Capell conjectured "What then?" I suppose that Imogen at first cannot think of leaving Britain; then pauses; and then suddenly determines that she will leave her country. Vaughan would give from "Hath Britain" to the end of the speech to Pisanio, and would give to Imogen the words "I am most glad You think of other place," a bold but ingenious arrangement. Thiselton explains "Where then?" as equivalent to "I care not where."

141. *of it, but not in 't*] Daniel proposes and Hudson reads "in 't but not of it," which may be right; Vaughan proposes "of it but not it"; Schmidt's *Lexicon* quotes "off it, but not in 't." I take the text to mean—Britain is a page of the world's great volume, but, as it were, a page torn from it—"of it, but not in it"; it is islanded in ocean like a swan's nest in a pool, far from the world, as is a

In a great pool a swan's nest: prithee, think
There 's livers out of Britain.

Pis. I am most glad
You think of other place. The ambassador,
Lucius the Roman, comes to Milford-Haven
To-morrow: now, if you could wear a mind
Dark as your fortune is, and but disguise
That which, to appear itself, must not yet be
But by self-danger, you should tread a course
Pretty and full of view; yea, haply, near
The residence of Posthumus; so nigh at least
That though his actions were not visible, yet
Report should render him hourly to your ear
As truly as he moves.

Imo. O, for such means,
Though peril to my modesty, not death on 't,
I would adventure!

Pis. Well then, here 's the point:

swan's nest from the shores of the pool. The "world" means the terrene, inhabited world, and Britain was not in it, as Battista Guarino writes: "Britannia ipsa, quæ extra orbem terrarum posita est" — quoted in Einstein's *Italian Renaissance in England*, p. 19 *n.* So in Trevisa's translation of Bartholomew Glanvil (*Of Anglia*): "England is the most island of Ocean, and is beclipped all about by the sea, and departed from the roundness of the world," *i.e.* of it, yet not in it. See also Holinshed, i. 2, 1, 30, quoted p. 10 of Stone's *Shakespeare's Holinshed*.

147. *Dark*] "'Darkness,' applied to the mind, is 'secresy'; applied to the fortune, is obscurity" (Johnson). For "mind" Theobald read "mien."

148. *That which*] refers to Imogen's sex and perhaps her rank.

149. *self-danger*] danger to itself.

150. *Pretty and full of view*] Perhaps "pretty" means "becoming," but I think it qualifies "full of view," as it seems to qualify "dark" in the following from Beaumont and Fletcher, *Beggars' Bush*, v. i.: "Mistress, it grows somewhat pretty and dark." Collier (MS.) has "Privy." "Full of view," having many opportunities of observing things and persons; or perhaps, as some explain it, "full of promise." Thiselton makes "full of view" equivalent to "for all to see."

154. *means*] So F; "means!" Capell. In 156 F has "adventure."

155. *Though*] Heath conjectured and Rann read "Through."

You must forget to be a woman; change
Command into obedience; fear and niceness—
The handmaids of all women, or, more truly,
Woman it pretty self—into a waggish courage;
Ready in gibes, quick-answer'd, saucy and
As quarrelous as the weasel; nay, you must
Forget that rarest treasure of your cheek,
Exposing it—but, O, the harder heart!
Alack, no remedy!—to the greedy touch
Of common-kissing Titan, and forget
Your laboursome and dainty trims, wherein
You made great Juno angry.

Imo. Nay, be brief:
I see into thy end, and am almost

158. *niceness*] delicacy, daintiness, coyness. The noun occurs only here in Shakespeare, but the adjective "nice" in corresponding senses is common.

160. *it*] its. "A transitional form between 'his,' the old genitive case singular neuter, and 'its,' which came into common use in the seventeenth century. 'It' (=its) is frequent in the early Quartos, and is found sixteen times in the First Folio. 'Its' (spelt 'it's' in every instance but one) occurs only ten times in the First Folio. In every other passage Shakespeare uses 'his' (=its) in F 1" (Wyatt).

160. *into*] Steevens emends the verse by reading "to." Collier (MS.) has "carriage" for "courage."

162. *quarrelous*] only here in Shakespeare. Lyly, *Euphues and his England* (p. 246, ed. Arber): "Be not quarrelous for every light occasion." Compare *1 Henry IV.* II. iii. 81: "A weasel hath not such a deal of spleen As you are toss'd with."

164. *harder heart*] Johnson thought that this referred to Posthumus, as the cause of Imogen's troubles. I take it to mean "O, the more than cruelty of it!"—taking "hard heart" as equivalent to severity, cruelty. Theobald on Warburton's suggestion read "harder hap"; Becket conjectures "hurt" for "heart." Perhaps, as Vaughan says, there is a reference in this passage to the use of masks for preserving the complexion; see V. iii. 21, 22. For "harder heart" Daniel suggested "ardour, heat."

166. *common-kissing Titan*] Compare *1 Henry IV.* II. iv. 133: "Didst thou never see Titan kiss a dish of butter?" and *Hamlet*, II. ii. 182. Steevens quotes from Sidney, *Arcadia*, lib. iii.: "—and beautifull might have been, if they had not suffered *greedy Phœbus*, over-often and hard, to *kisse* them."

167. *laboursome*] so "laboursome petition" in *Hamlet*, I. ii. 59.

167. *trims*] the plural used only here in Shakespeare; in *1 Henry IV.* IV. i. 113: "They come like sacrifices in their *trim*."

A man already.

Pis. First, make yourself but like one.
Fore-thinking this, I have already fit—
'Tis in my cloak-bag—doublet, hat, hose, all
That answer to them: would you, in their serving
And with what imitation you can borrow
From youth of such a season, 'fore noble Lucius
Present yourself, desire his service, tell him
Wherein you 're happy,—which will make him know
If that his head have ear in music,—doubtless
With joy he will embrace you, for he 's honourable,
And, doubling that, most holy. Your means abroad,
You have me, rich; and I will never fail
Beginning nor supplyment.

Imo. Thou art all the comfort
The gods will diet me with. Prithee, away:
There 's more to be consider'd; but we 'll even

180. *abroad,*] Theobald, *abroad:* F.

181. *me,*] Capell, *me* F.

170, 171. *one. . . . this*] The punctuation is Rowe's; F has "one, . . . this."

173. *in their serving*] with their help. Daniel conjectures "in their seeming."

175. *season*] time of life.

177. *Wherein you're happy*] in what you are accomplished, as in *Two Gentlemen of Verona*, IV. i. 34: "Have you the tongues? *Val.* My youthful travel therein made me *happy*."

177. *will make*] With Ingleby, I retain the reading of F, omitting, however, the comma after "know," and with Ingleby I explain "which will make him know whether he has an ear for music." Several editors adopt Hanmer's emendation, "you 'll make." Theobald read "will make him *so*" [*i.e.* happy]. Malone conjectured "we 'll make"; Vaughan, taking "make" as an imperative, proposes "well make."

180, 181. *Your means . . . rich*] As to your means abroad, you have me and I am rich. "For means" has been conjectured.

182. *supplyment*] continuance of supply.

183. *diet*] may mean no more than feed, but "diet" was often used of food prescribed as a regimen of health.

184. *even*] *New Eng. Dict.* explains this as keep pace with, act up to; but it does not cite other examples of this sense. In *All's Well*, I. iii. 3, "the care I have had to *even* your content" seems akin in meaning. So *Two Noble Kinsmen*, I. iv.: "[they shall] even each thing Our haste does leave imperfect." Keightley conjectures "even do."

All that good time will give us: this attempt
I am soldier to, and will abide it with
A prince's courage. Away, I prithee.
Pis. Well, madam, we must take a short farewell,
Lest, being miss'd, I be suspected of
Your carriage from the court. My noble mistress,
Here is a box; I had it from the queen:
What 's in 't is precious; if you are sick at sea,
Or stomach-qualm'd at land, a dram of this
Will drive away distemper. To some shade,
And fit you to your manhood: may the gods
Direct you to the best!
Imo. Amen: I thank thee. [*Exeunt severally.*

SCENE V.—*A Room in Cymbeline's Palace.*

Enter CYMBELINE, QUEEN, CLOTEN, LUCIUS, *and Lords.*

Cym. Thus far; and so farewell.
Luc. Thanks, royal sir.
My emperor hath wrote, I must from hence;
And am right sorry that I must report ye
My master's enemy.
Cym. Our subjects, sir,
Will not endure his yoke; and for ourself

186. *soldier to*] courageously prepared for. F "soldier too." Compare *Pericles*, IV. i. 8: "be A soldier to thy purpose."

188. *short farewell*] not, I think, farewell for a short time, but a hasty farewell. The same expression occurs in Dekker, *A Mayden-head well lost* (Pearson's reprint, vol. iv. p. 135).

190. *carriage*] conveyance.

191. *I . . . queen*] Mr. Craig conjectures that these words, which would excite Imogen's distrust, are spoken aside.

Scene v.

2. *wrote,*] So F. Pope placed a semicolon after "wrote," thus providing an expressed "I" as subject of "am sorry."

To show less sovereignty than they, must needs
Appear unkinglike.

Luc. So, sir: I desire of you
A conduct over-land to Milford-Haven.—
Madam, all joy befal your grace, and you!

Cym. My lords, you are appointed for that office;
The due of honour in no point omit.—
So farewell, noble Lucius.

Luc. Your hand, my lord.

Clo. Receive it friendly; but from this time forth
I wear it as your enemy.

Luc. Sir, the event
Is yet to name the winner: fare you well.

Cym. Leave not the worthy Lucius, good my lords,
Till he have cross'd the Severn. Happiness!

[*Exeunt Lucius and Lords.*

Queen. He goes hence frowning: but it honours us
That we have given him cause.

Clo. 'Tis all the better;
Your valiant Britons have their wishes in it.

Cym. Lucius hath wrote already to the emperor
How it goes here. It fits us therefore ripely
Our chariots and our horsemen be in readiness:
The powers that he already hath in Gallia
Will soon be drawn to head, from whence he moves

17. *the*] F, omitted Ff 2–4.

7. *So, sir:*] So F. Capell let the sense run on, with a comma after "sir."

9. *and you*] The Globe editors assign these two words to the Queen. Capell reads "and yours!" Vaughan proposes "adieu!" Daniel conjectures "All joy befal your grace! Madam, and you!" Capell conjectures "befal *his* grace." As in the text, "you" means Cymbeline.

14. *event*] issue.

22. *fits . . . ripely*] befits us therefore, the time for it being ripe.

25. *drawn to head*] collected in force; so *Sir John Oldcastle*, III. iv. 6:

His war for Britain.

Queen. 'Tis not sleepy business,
But must be look'd to speedily and strongly.

Cym. Our expectation that it would be thus
Hath made us forward. But, my gentle queen,
Where is our daughter? She hath not appear'd
Before the Roman, nor to us hath tender'd
The duty of the day: she looks us like
A thing more made of malice than of duty:
We have noted it. Call her before us, for
We have been too slight in sufferance.

[*Exit an Attendant.*

Queen. Royal sir,
Since the exile of Posthumus, most retired
Hath her life been; the cure whereof, my lord,
'Tis time must do. Beseech your majesty,
Forbear sharp speeches to her: she 's a lady
So tender of rebukes that words are strokes,
And strokes death to her.

Re-enter Attendant.

Cym. Where is she, sir? How
Can her contempt be answer'd?

28. *would*] F *should* Ff 2–4. 32. *looks us*] Johnson, *looke us* F, *lookes as* F 2. 35. *slight*] F, *light* Ff 2–4. Exit . . .] Capell. 40. *strokes*,] F 2, *stroke*; F. 41. Re-enter . . .] Capell, Enter a Messenger F.

"This night the rebels mean to draw to head Near Islington." Essex writes: "I cannot draw 300 [horsemen] to an head." Spedding, *Works of Bacon*, ix. p. 138.

26. *not*] Daniel conjectures "no."

32. *The duty . . . day*] her morning salutation.

32. *looks us*] Vaughan interprets "she gives us a look," and Herford, "looks upon us"; perhaps they are right, but "she seems to us" may be the meaning.

35. *too slight in sufferance*] too much wanting in strength in thus tolerating her behaviour.

41. *sir*] Ingleby conjectures "sirrah."

Atten. Please you, sir,
Her chambers are all lock'd, and there 's no answer
That will be given to the loud'st of noise we make.
Queen. My lord, when last I went to visit her,
She pray'd me to excuse her keeping close;
Whereto constrain'd by her infirmity,
She should that duty leave unpaid to you,
Which daily she was bound to proffer: this
She wish'd me to make known; but our great court
Made me to blame in memory.
Cym. Her doors lock'd?
Not seen of late? Grant, heavens, that which I fear
Prove false! [*Exit.*
Queen. Son, I say, follow the king.
Clo. That man of hers, Pisanio, her old servant,
I have not seen these two days.
Queen. Go, look after.—
[*Exit Cloten.*

44. *loud'st*] Capell, *lowd* F. 51. *to blame*] F 4, *too blame* F. 56. Exit Cloten] Capell, Exit after *days* F.

44. *loud'st of noise*] So Capell; "loudest noise," Rowe; "loud'st noise," Singer. But, as Vaughan argues, the Folio "loud of noise" may be right; he cites from Holland's *Plinie*, x. 29: "For at one time you shall hear her [the nightingale's] voice full of *loud*, another time as low," where loud is a substantive meaning loudness.

49. *bound*] Does this mean bound in duty? or is the sense "ready," "willing," as often?

51. *to blame*] The explanation of Ff 1–3 "too blame" is thus given in *New Eng. Dict.*, which cites several examples: "The dative infinitive 'to blame' is much used as the predicate after 'be.' In the sixteenth and seventeenth centuries the 'to' was misunderstood as 'too,' and 'blame' taken as adjective = blameworthy, culpable." It seems idle to preserve in the text the error.

53, 54. *Prove . . . king*] To supply a syllable Steevens conjectures "Go, son"; S. Walker, "Son—son." Perhaps Vaughan is right in taking "Prove" as a light dissyllable. He compares the line *3 Henry VI.* I. i. 131: "Prove it, Henry, and thou shalt be king."

56. *Go, look after*] Vaughan ingeniously argues that Cloten, as F directs, has left at the word "days"; that the

Pisanio, thou that stand'st so for Posthumus!
He hath a drug of mine; I pray his absence
Proceed by swallowing that; for he believes
It is a thing most precious. But for her,
Where is she gone? Haply, despair hath seized her;
Or, wing'd with fervour of her love, she 's flown
To her desired Posthumus: gone she is
To death or to dishonour; and my end
Can make good use of either: she being down,
I have the placing of the British crown.

Re-enter CLOTEN.

How now, my son!

Clo. 'Tis certain she is fled.
Go in and cheer the king: he rages; none
Dare come about him.

Queen. [*Aside*] All the better: may
This night forestall him of the coming day! [*Exit.*

Clo. I love and hate her: for she 's fair and royal,
And that she hath all courtly parts more exquisite
Than lady, ladies, woman; from every one

69. [Aside] Globe ed. (S. Walker conj.). 73. *Than . . . woman ;*] *Then Lady, Ladies, Woman*, F.

Queen is addressing here an attendant, and that we should read:

"Go, look after
Pisanio, thou, that stands, etc."

Hanmer had the same idea, but read "he that standeth" in line 57.

57. *stand'st so for*] so firmly supports, So *Merry Wives*, III. ii. 62: "I stand wholly for you."

70. *This night forestall*] Malone quotes from *Comus*: "Perhaps forestalling night prevented them." The Queen hopes that the King's violent agitation may end her husband's life. Wyatt, however, gives the words a figurative meaning: "May this night of sorrow caused by Imogen's disappearance deprive him of the coming day of her succession to the throne"—an interpretation which seems to me somewhat strained.

73. *Than lady, ladies, woman ;*] "than any lady, than all ladies, than all womankind" (Johnson). Compare *All's Well*, II. iii. 202: "[companion] to any count, to all counts, to what is

The best she hath, and she, of all compounded,
Outsells them all; I love her therefore: but
Disdaining me and throwing favours on
The low Posthumus slanders so her judgement
That what's else rare is choked; and in that point
I will conclude to hate her, nay, indeed,
To be revenged upon her. For when fools
Shall—

Enter PISANIO.

Who is here? What, are you packing, sirrah?
Come hither: ah, you precious pandar! Villain,
Where is thy lady? In a word; or else
Thou art straightway with the fiends.

Pis. O, good my lord!

Clo. Where is thy lady? or, by Jupiter—
I will not ask again. Close villain,
I'll have this secret from thy heart, or rip
Thy heart to find it. Is she with Posthumus?
From whose so many weights of baseness cannot
A dram of worth be drawn.

Pis. Alas, my lord,
How can she be with him? When was she miss'd?

82. *pandar!*] Capell, *Pandar*, F. 85. *Jupiter*—] Boswell, *Iupiter*, F.

man." Hanmer reads: "Than any lady, winning from each one." Mr. Craig suggests: "Than all our ladies, —robbing from every one."

75. *Outsells*] outvalues, as in II. iv. 102. Collier conjectures "Excels."

81. *Shall*—] In F this word closes line 80. Ff 3, 4 omit "shall."

81. *packing*] The word means either "plotting" or "running away." Shakespeare uses "pack" in both senses.

86. *Close villain*] secret, as in *Macbeth*, III. v. 7: "The close contriver of all harms." Steevens, to emend the verse, added "thou" after "villain"; Dyce (ed. 2) reads "villain I, Will." Vaughan would read "close villanie," the abstract being put for the concrete, and he cites from Holland's *Pliny*, vii. 39, an example — to me very doubtful—of "villanie" put for villain.

87, 88. *rip Thy heart*] as in *King Lear*, IV. vi. 265.

He is in Rome.

Clo. Where is she, sir? Come nearer;
No farther halting: satisfy me home
What is become of her.

Pis. O, my all-worthy lord!

Clo. All-worthy villain!
Discover where thy mistress is at once,
At the next word: no more of "worthy lord!"
Speak, or thy silence on the instant is
Thy condemnation and thy death.

Pis. Then, sir,
This paper is the history of my knowledge
Touching her flight. [*Presenting a letter.*

Clo. Let's see't. I will pursue her.
Even to Augustus' throne.

Pis. [*Aside*] Or this, or perish.
She's far enough; and what he learns by this
May prove his travel, not her danger.

Clo. Hum!

Pis. [*Aside*] I'll write to my lord she's dead. O Imogen,
Safe mayst thou wander, safe return again!

Clo. Sirrah, is this letter true?

Pis. Sir, as I think.

94. *her.*] Rowe, *her?* F. 101. Presenting . . .] Malone, omitted F. 102. [Aside] Rowe. 105. [Aside] Theobald.

92. *Come nearer*] Mr. Craig asks Can this mean "Come closer to the point at issue"?

93. *home*] thoroughly, as in *Tempest*, v. i. 71.

100. *This paper*] the "feigned letter" of v. v. 279.

102. *Or this, or perish*] Johnson thought that these words belong to Cloten, and so Ingleby; Malone, giving them to Pisanio, explains: "I must either practise this deceit upon Cloten or perish by his fury." But perhaps these four words are not spoken aside, and are meant to deceive Cloten by apparent reluctance in showing a letter which Pisanio believes can really do no harm to Imogen.

Clo. It is Posthumus' hand; I know't. Sirrah, if thou wouldst not be a villain, but do me true service, undergo those employments wherein I should have cause to use thee with a serious industry, that is, what villany soe'er I bid thee do, to perform it directly and truly, I would think thee an honest man: thou shouldst neither want my means for thy relief, nor my voice for thy preferment.

Pis. Well, my good lord.

Clo. Wilt thou serve me? for since patiently and constantly thou hast stuck to the bare fortune of that beggar Posthumus, thou canst not, in the course of gratitude, but be a diligent follower of mine. Wilt thou serve me?

Pis. Sir, I will.

Clo. Give me thy hand; here's my purse. Hast any of thy late master's garments in thy possession?

Pis. I have, my lord, at my lodging the same suit he wore when he took leave of my lady and mistress.

Clo. The first service thou dost me, fetch that suit hither: let it be thy first service; go.

Pis. I shall, my lord. [*Exit.*

Clo. Meet thee at Milford-Haven!—I forgot to ask him one thing; I'll remember't anon:—even

114. *do, . . . it*] Theobald, *do . . . it*, F.

111. *undergo*] undertake, as often.
114. *do,*] so Theobald; no comma in F.
120. *bare*] poor, as often.
133. *I forgot to ask*] "The one thing that Cloten had forgotten to ask appears to have been 'How long is't since she went to Milford-Haven?' line 155" (Thiselton).

there, thou villain Posthumus, will I kill thee. I would these garments were come. She said upon a time—the bitterness of it I now belch from my heart—that she held the very garment of Posthumus in more respect than my noble and natural person, together with the adornment of my qualities. With that suit upon my back, will I ravish her: first kill him, and in her eyes; there shall she see my valour, which will then be a torment to her contempt. He on the ground, my speech of insultment ended on his dead body, and when my lust hath dined—which, as I say, to vex her I will execute in the clothes that she so praised—to the court I 'll knock her back, foot her home again. She hath despised me rejoicingly, and I 'll be merry in my revenge.

Re-enter PISANIO, *with the clothes.*

Be those the garments?

Pis. Ay, my noble lord.

Clo. How long is 't since she went to Milford-Haven?

Pis. She can scarce be there yet.

Clo. Bring this apparel to my chamber; that is the

150. Re-enter . . .] Capell, enter Pisanio F.

139, 140. *noble and natural person*] my person noble naturally by my birth.

141–149. *With that . . . again*] Vaughan makes the whole passage run more smoothly by placing "first kill . . . contempt" in a parenthesis, and removing the stop after contempt. Thus "and when my lust" begins a new sentence.

145. *insultment*] "insulment" F. For an example of a "speech of insultment" Vaughan refers to that of Iden over Cade's dead body, *2 Henry VI.*, end of Act IV.

148. *praised*] Perhaps in the sense appraised, estimated, as in *Troilus and Cressida*, III. ii. 97: "praise us as we are tasted."

second thing that I have commanded thee: the third is, that thou wilt be a voluntary mute to my design. Be but duteous, and true preferment shall tender itself to thee. My revenge is now at Milford: would I had wings to follow it! Come, and be true. [*Exit.*

Pis. Thou bid'st me to my loss: for, true to thee
Were to prove false, which I will never be,
To him that is most true. To Milford go,
And find not her whom thou pursuest. Flow, flow,
You heavenly blessings, on her! This fool's speed
Be cross'd with slowness; labour be his meed! [*Exit.*

SCENE VI.—*Wales: before the Cave of Belarius.*

Enter IMOGEN, *in boy's clothes.*

Imo. I see a man's life is a tedious one:
I have tired myself; and for two nights together
Have made the ground my bed. I should be sick,
But that my resolution helps me.—Milford,
When from the mountain-top Pisanio show'd thee,
Thou wast within a ken:—O Jove! I think

Scene VI.

before . . . Belarius] Capell. Enter . . .] Rowe, Enter Imogen alone F.

159. *duteous, and true preferment*] S. Walker proposed and Ingleby read: "duteous and true, preferment."

163. *my loss*] Collier(MS.), "thy loss."

165. *To him*] Hanmer read "to her." Thiselton, perhaps rightly, understands "him that is most true" as Jove, the Deity.

166. *Flow, flow*] as Vaughan says, "abound to the uttermost," "come in a flood-tide." See, for many examples, Schmidt's *Lexicon.*

Scene VI.

2. *tired*] Singer, ed. 2, following Collier (MS.), reads "'tir'd," meaning attired (in boy's clothes).

4. *helps*] cures, a frequent meaning of "help," as in *All's Well*, I. iii. 244.

6. *within a ken*] within view, as in *2 Henry IV.* IV. i. 151: "within a ken our army lies."

Foundations fly the wretched; such, I mean,
Where they should be relieved. Two beggars told me
I could not miss my way: will poor folks lie,
That have afflictions on them, knowing 'tis
A punishment or trial? Yes; no wonder,
When rich ones scarce tell true: to lapse in fulness
Is sorer than to lie for need; and falsehood
Is worse in kings than beggars.—My dear lord!
Thou art one o' the false ones: now I think on thee,
My hunger's gone; but even before, I was
At point to sink for food.—But what is this?
Here is a path to't: 'tis some savage hold:
I were best not call; I dare not call: yet famine,
Ere clean it o'erthrow nature, makes it valiant.
Plenty and peace breeds cowards; hardness ever
Of hardiness is mother.—Ho! who's here?
If any thing that's civil, speak; if savage,
Take or lend. Ho! No answer? then I'll enter.

7. *Foundations*] Schmidt supposes that there is a quibble between fixed places and charitable establishments; the words that follow seem to support Schmidt; in the sense of charitable establishments the word is common, and not obsolete.

11. *trial*] test of their virtue.

11. *Yes; no*] "Yet no" (Hanmer).

12. *to lapse in fulness*] to fall from the truth in a state of prosperity; which reminds Imogen of Posthumus, who, in the fulness of possessing her love, had lapsed.

16. *even before*] just before, as in *King John*, III. i. 233: "And even before this truce, but new before."

17. *for food*] So *As You Like It*, II. vii. 104: "I almost die for food."

19. *I were*] "'Twere," Pope.

23, 24. *If . . . lend*] I think that "or" here means "ere" (as often it does), "before." If robbers lurk in the cave, Imogen bids them "take," seize on what she possesses, "before" they "lend," afford her the sustenance she needs. Lines 47, 48—addressed to "civil" men—refer to the begging or buying which she would have addressed to civil occupants of the cave. Johnson conjectured: "If any thing that's civil, take or lend, If savage, speak." Ingleby thinks that "civil" and "savage" may change places. We may, however, with Thiselton, imagine that Imogen produces her purse—a kind of language intelligible to savage folk.

Best draw my sword; and if mine enemy
But fear the sword like me, he'll scarcely look on't.
Such a foe, good heavens! [*Exit, to the cave.*

Enter BELARIUS, GUIDERIUS, *and* ARVIRAGUS.

Bel. You, Polydore, have proved best woodman and
Are master of the feast: Cadwal and I
Will play the cook and servant; 'tis our match:
The sweat and industry would dry and die,
But for the end it works to. Come; our stomachs
Will make what's homely savoury: weariness
Can snore upon the flint, when resty sloth
Finds the down-pillow hard. Now, peace be here,
Poor house, that keep'st thyself!

Gui. I am throughly weary.

Arv. I am weak with toil, yet strong in appetite.

Gui. There is cold meat i' the cave; we'll browse on that,
Whilst what we have kill'd be cook'd.

Bel. [*Looking into the cave*] Stay; come not in.

39. Looking . . . cave] Dyce.

25. *and if*] Hudson reads "an if."

27. *Such a foe*] Pope read "Grant such a foe," which is needless, but gives the sense of the text. After this line in F begins "Scena Septima."

28. *woodman*] hunter, as in *Lucrece*, line 580.

30. *match*] compact.

34. *resty*] an obsolete form of restive. Cotgrave has "*Restif*, restie, stubborne." *Century Dictionary*: "By transition through the sense 'impatient under restraint,' and partly by confusion with 'restless,' the word has taken in present use the additional sense 'restless.'" Schmidt, however, explains it "stiff with too much rest," and compares "resty-stiff" in *Edward III.* iii. 3. In *Sonnets*, c., we have "Rise, resty Muse."

35. *peace be here*] So Lucio's salutation, *Measure for Measure*, I. iv. 6: "Ho! peace be in this place!"

36. *that keep'st thyself*] hast no occupant or care-taker. So *As You Like It*, IV. iii. 82: "But at this hour the house doth keep itself."

38. *browse*] nibble, in contrast with taking a full meal: "browse" or "browses" meant young shoots and twigs of shrubs or trees.

But that it eats our victuals, I should think
Here were a fairy.

Gui. What 's the matter, sir?

Bel. By Jupiter, an angel! or, if not,
An earthly paragon! Behold divineness
No elder than a boy!

Re-enter IMOGEN.

Imo. Good masters, harm me not:
Before I enter'd here, I call'd; and thought
To have begg'd or bought what I have took: good troth,
I have stol'n nought; nor would not, though I had found
Gold strew'd i' the floor. Here 's money for my meat:
I would have left it on the board so soon
As I had made my meal, and parted
With prayers for the provider.

Gui. Money, youth?

Arv. All gold and silver rather turn to dirt!
As 'tis no better reckon'd, but of those
Who worship dirty gods.

Imo. I see you 're angry:
Know, if you kill me for my fault, I should
Have died had I not made it.

45. *masters*] F, *master* F 2.

43. *an earthly paragon*] The same words occur in *Two Gentlemen of Verona*, II. iv. 146.

49. *i'*] "in" for "on." Wyatt compares "Thy will be done in earth."

51. *parted*] departed. Malone conjectured that the line should end "parted with," in which case "prayers" in the next line may be dissyllabic. Editors before Malone had filled the line with "thence," "hence," "so."

Bel. Whither bound?
Imo. To Milford-Haven.
Bel. What 's your name?
Imo. Fidele, sir. I have a kinsman who
Is bound for Italy; he embark'd at Milford;
To whom being going, almost spent with hunger,
I am fall'n in this offence.
Bel. Prithee, fair youth,
Think us no churls, nor measure our good minds
By this rude place we live in. Well encounter'd!
'Tis almost night: you shall have better cheer
Ere you depart: and thanks to stay and eat it.—
Boys, bid him welcome.
Gui. Were you a woman, youth,
I should woo hard but be your groom in honesty:
I bid for you as I 'd buy.
Arv. I 'll make 't my comfort

57. *Whither*] F 4, *Whether* F. 69. *groom in honesty:*] F, *groom. In honesty*, Camb., *groom.—In honesty* Tyrwhitt conj. 70. *I bid . . . buy.*] Tyrwhitt conj., *I bid for you, as I do buy.* F.

61. *embark'd*] Hanmer makes the tense present, "embarques." Vaughan proposes "Italy, *here* embark'd."

63. *in*] into, as in *Othello*, v. ii. 292: "Fall'n in the practice of a damned slave."

69. *but . . . groom*] ere I should fail to be your bridegroom. Some take "groom" to mean servant, but "woo" suits this sense ill. If F be right in connecting "in honesty" with the preceding words "your groom in honesty" means "your bridegroom in honourable wedlock."

69, 70. *groom . . . buy*] Editors, who separate "in honesty" from what precedes and connect it with what follows, either place no point after "honesty" or place a comma; with a comma "in honesty," I suppose, is taken to mean "in truth." Of proposed emendations the best is that in the text above or Hanmer's: "I'd bid for you as I would buy." But the first "I" is perhaps an error, caught from the preceding line, and I venture to propose "Bid for you as I'd buy," the force of "I should" running on to the word "Bid"; the meaning would be "I should offer myself to you in honourable love, even as I would obtain you." My suggestion, if adopted, would improve the line metrically. F "I bid for you as I do buy" may mean "What I promise I will pay."

70–73. *I'll . . . yours*] To avoid the transition from "he" and "him" to "yours" in a speech addressed to

He is a man: I 'll love him as my brother:
And such a welcome as I 'ld give to him
After long absence, such is yours: most welcome!
Be sprightly, for you fall 'mongst friends.

Imo. 'Mongst friends,
If brothers! [*Aside*] Would it had been so, that they
Had been my father's sons! then had my prize
Been less, and so more equal ballasting
To thee, Posthumus.

Bel. He wrings at some distress.

Gui. Would I could free 't!

Arv. Or I; whate'er it be,
What pain it cost, what danger! Gods!

Bel. Hark, boys. [*Whispering.*

Imo. Great men,
That had a court no bigger than this cave,
That did attend themselves and had the virtue

74, 75. *friends, If brothers!*] Ingleby, *friends? If brothers:* F, *friends. If brothers:* F 2. 75. [Aside] Theobald. 80. [Whispering] Rowe.

Imogen, Vaughan supposes that "I 'll . . . man" is spoken aside, and would change "I 'll love" to "I love." Addressing Imogen (as Vaughan reads) "I love him" means "I love Guiderius," and such a welcome as I'd give my brother is yours.

74, 75, *'Mongst . . . brothers*] I think the above reading represents the intention of F, which places a note of interrogation, sometimes carelessly used in F for a note of exclamation, after "friends."

76. *prize*] Hanmer read "price." Vaughan conjectures "peize," meaning weight (of ballasting), and perhaps rightly. Imogen means that if she had been a rustic girl, her price or value would have been less (or she would have been less of a prize), and it being a more even weight to that of Posthumus, the ship of their fortunes would have run more smoothly.

78. *wrings*] writhes, suffers acutely, as in *Much Ado*, v. 1. 28: "those that wring under the load of sorrow." "His heart with sorrow wrings"—Breton, *Pasquil's Madcapp* (ed. Grosart, I. i.).

Which their own conscience seal'd them—laying by
That nothing-gift of differing multitudes—
Could not out-peer these twain. Pardon me, gods!
I 'ld change my sex to be companion with them,
Since Leonatus false.

Bel. It shall be so.
Boys, we 'll go dress our hunt.—Fair youth, come in:
Discourse is heavy, fasting; when we have supp'd,
We 'll mannerly demand thee of thy story,
So far as thou wilt speak it.

Gui. Pray, draw near.

Arv. The night to the owl and morn to the lark less welcome.

Imo. Thanks, sir.

Arv. I pray, draw near. [*Exeunt.*

SCENE VII.—*Rome. A Public Place.*

Enter two Senators and Tribunes.

First Sen. This is the tenour of the emperor's writ:
That since the common men are now in action
'Gainst the Pannonians and Dalmatians,

86. *out-peer*] F, *out-peece* F 2. 89. *Fair youth*] F, *Faire you* F 2.

Scene VII.

Rome] Rowe; A Public Place] Dyce.

84, 85. *laying . . . multitudes*] disregarding applause from crowds which differ one from another, and all, at various times, from themselves, a gift which is an airy nothing. Compare *2 Henry IV.*, Induction, 19: "The still-discordant wavering multitude."

86. *out-peer*] surpass; used only here by Shakespeare. Ingleby cites from *Sylvester* (ed. Grosart, ii. 224): "Presume not yet to peer thee with thy God," *i.e.* equal, match.

88. *Leonatus false*] Singer, followed by other editors, reads "Leonatus'"; Rowe (ed. 2), "Leonatus is false"; Hudson, "Leonate is false" (he compares "Enobarb" for "Enobarbus").

89. *hunt*] game, quarry. *New Eng. Dict.* quotes R. Parke, 1588: "In the which . . . is great quantitie of hunt and flying foules."

And that the legions now in Gallia are
Full weak to undertake our wars against
The fall'n-off Britons, that we do incite
The gentry to this business. He creates
Lucius proconsul: and to you the tribunes,
For this immediate levy, he commends
His absolute commission. Long live Cæsar!

First Tri. Is Lucius general of the forces?

Sec. Sen. Ay.

First Tri. Remaining now in Gallia?

First Sen. With those legions
Which I have spoke of, whereunto your levy
Must be supplyant: the words of your commission
Will tie you to the numbers and the time
Of their dispatch.

First Tri. We will discharge our duty. [*Exeunt.*

ACT IV

SCENE I.—*Wales: near the Cave of Belarius.*

Enter CLOTEN *alone.*

Clo. I am near to the place where they should meet,
if Pisanio have mapped it truly. How fit his

9. *commends*] Theobald (Warburton conj.), *commands* F. 11, 12, 16. First Tri.] Dyce, Tri. F.

Scene I.

Wales . . .] Cambridge.

6. *fall'n-off*] revolted, as in *1 Henry IV.* I. iii. 94.

9. *commends*] In the course of the fourteenth century "command" in the sense of "commend" went out of use; Warburton's conjecture "commends" suits "to you" of the preceding line.

14. *supplyant*] Capell's alteration of the spelling of F "suppliant."

Scene I.

2, 3. *fit . . . serve*] So *Two Gentlemen of Verona*, IV. iv. 167: "which [a gown] served me as fit, etc."

garments serve me! Why should his mistress, who was made by him that made the tailor, not be fit too? the rather—saving reverence of the word—for 'tis said a woman's fitness comes by fits. Therein I must play the workman. I dare speak it to myself—for it is not vain-glory for a man and his glass to confer in his own chamber—I mean, the lines of my body are as well drawn as his; no less young, more strong, not beneath him in fortunes, beyond him in the advantage of the time, above him in birth, alike conversant in general services, and more remarkable in single oppositions: yet this imperceiverant thing loves him in my despite. What mortality is! Posthumus, thy head, which now is growing upon thy shoulders, shall within this hour be off; thy

3. *me!*] Rowe, *me?* F. 7. *workman. I*] Johnson, *Workman, I* F. 16. *is!*] Rowe, *is?* F.

5. *fit*] The word is sometimes used by Elizabethan and later writers for an impulse of animal passion.

5. *saving reverence*] a common apologetic expression for the use of an unseemly word.

6. *fitness*] inclination; Baret, *Alvearie*: "Fit . . . inclined, disposed, *accomodatus*."

7. *workman. I*] The punctuation of F, a comma after "workman," may be right.

10. *I mean*] Capell made these words the last of a parenthesis, beginning with "for it is," thus separating them from what follows. F has a semicolon after "chamber." Vaughan proposes "I ween."

13. *advantage of the time*] Perhaps meaning superior opportunities of social intercourse.

15. *single oppositions*]single combats, as in *1 Henry IV.* I. iii. 99: "In single opposition, hand to hand." So Massinger, *Bashful Lover*, II. iii. 7: "I never shunn'd A single opposition." "General services," enterprises in which many join.

15. *imperceiverant*] void of perception, undiscerning; no other example known in this sense. The spelling of Ff is "imperseverant," which some explain as unsteady, flighty, others as obstinately persevering. Dyce made the happy correction in the text. In Hawes' *Pastime of Pleasure*, ch. vi. st. 4, we have the word "perceverance":

> "So by Logyke is good perceverance
> To devide the good, and the evill a sunder."

In *The Widow*, III. ii., we have "the perseverance [*i.e.* discernment] Of a cock-sparrow." See Arrowsmith in *Notes and Queries*, April 23, 1853.

mistress enforced; thy garments cut to pieces before her face: and all this done, spurn her home to her father; who may haply be a little angry for my so rough usage; but my mother, having power of his testiness, shall turn all into my commendations. My horse is tied up safe: out, sword, and to a sore purpose! Fortune, put them into my hand! This is the very description of their meeting-place; and the fellow dares not deceive me. [*Exit.*

SCENE II.—*Before the Cave of Belarius.*

Enter, from the cave, BELARIUS, GUIDERIUS, ARVIRAGUS, *and* IMOGEN.

Bel. [*To Imogen*] You are not well: remain here in the cave;
We 'll come to you after hunting.
Arv. [*To Imogen*] Brother, stay here:
Are we not brothers?
Imo. So man and man should be;
But clay and clay differs in dignity,
Whose dust is both alike. I am very sick.
Gui. Go you to hunting; I 'll abide with him.
Imo. So sick I am not, yet I am not well;

20. *her face*] Hanmer (Warburton), *thy face* F. 25, 26. *Fortune, . . . hand!*] Hanmer, *Fortune put . . . hand:* F.

20. *her face*] Hanmer's emendation of F "thy face" seems required; Imogen's insult — "his meanest garment"—was to be doubly revenged, by Cloten's wearing one suit of Posthumus in doing violence to her, and by cutting to pieces in her presence—perhaps by the slashes of the encounter—the garments worn by Posthumus.

21. *haply*] Johnson; ("happily") F. The spelling "happily" is common.

23. *power of*] control over, as in *Hamlet*, II. ii. 27.

But not so citizen a wanton as
To seem to die ere sick: so please you, leave me;
Stick to your journal course: the breach of custom
Is breach of all. I am ill, but your being by me
Cannot amend me: society is no comfort
To one not sociable: I am not very sick,
Since I can reason of it. Pray you, trust me here:
I 'll rob none but myself; and let me die,
Stealing so poorly.

Gui. I love thee, I have spoke it,
How much the quantity, the weight as much,
As I do love my father.

Bel. What! how! how!

Arv. If it be sin to say so, sir, I yoke me
In my good brother's fault: I know not why
I love this youth; and I have heard you say,
Love's reason 's without reason: the bier at door
And a demand who is 't shall die, I 'ld say

8. *citizen a wanton*] "citizen," city-bred, and so effeminate; "wanton," a spoilt child or indulged and self-indulgent youth. Compare *King John*, v. i. 69, 70: "a beardless boy, A cocker'd silken wanton." Sir T. More (Roper's *Life*, Lumby's ed. of *Utopia*, xlii.) says: "For me thinketh God maketh me a wanton, and setteth me on his lapp and dandleth me."

10. *journal*] daily. So *Measure for Measure*, IV. iii. 92: "Ere twice the sun hath made his journal greeting." Spenser, *Faerie Queene*, I. xi. 31: "While from their journal labours they [Phœbus' steeds] did rest."

14. *reason*] talk about it; "reason" meaning "speak" is of common occurrence—see Schmidt's *Lexicon*. For "of it. Pray you" S. Walker conjectures "of't. Pray."

15. *rob . . . myself*] Does Imogen give her words point for herself by a hidden reference to the womanly charms and princely graces she has deprived herself of?

16–18. *I love . . . father*] As I read this, the sentence runs: "I love thee (I have spoke it) as I do love my father." Line 17 I regard as parenthetic. Guiderius cannot deny that in quantity, the accumulation of years of affection, the love for his father may be greater, but in weight (of passion) this new love equals it. "How much the quantity" means "Whatever the quantity may be."

22. *Love's . . . reason*] Pope read "Love reasons," etc.; but this alters and impoverishes the meaning. Compare Lyly, *Campaspe*, IV. ii.: "You say that in love there is no reason."

"My father, not this youth."

Bel. [*Aside*] O noble strain!
O worthiness of nature! breed of greatness!
Cowards father cowards and base things sire base:
Nature hath meal and bran, contempt and grace.
I'm not their father; yet who this should be,
Doth miracle itself, loved before me.—
'Tis the ninth hour o' the morn.

Arv. Brother, farewell.

Imo. I wish ye sport.

Arv. You health.—So please you, sir.

Imo. [*Aside*] These are kind creatures. Gods, what lies I have heard!
Our courtiers say all's savage but at court:
Experience, O, thou disprovest report!
The imperious seas breed monsters; for the dish
Poor tributary rivers as sweet fish.

24. [Aside] Capell. 32. [Aside] Johnson. 35. *breed*] *breeds* F.

24. *noble strain!*] Schmidt explains "strain" as impulse, feeling; but "noble strain" surely means generous temper inherited from a high-bred race. Compare *Julius Cæsar*, v. i. 59: "the noblest of thy strain."

26, 27. *Cowards . . . grace*] In F these lines are marked with quotation-marks before each line, as often is the case in our old dramas where maxims or sententious utterances occur.

29. *miracle*] This may be a noun—doeth, accomplishes a very miracle—or a verb, shows itself miraculous. Compare "That monsters it," *Lear*, I. i. 223.

31. *So please*] addressed to Belarius, who has said it is the "ninth hour," and late for the hunt; the words mean "Now, sir, I am ready."

35. *imperious*] F "emperious," imperial. Compare "the rude imperious surge," *2 Henry IV.* III. i. 20 (where perhaps the meaning is "dictatorial"), and "Imperious Cæsar," *Hamlet*, Q, v. i. 236 ("Imperial" F). "Imperious" and "tributary" are contrasted epithets.

35. *monsters;*] Vaughan proposes "monsters for the dish"; creatures that would be monsters in a dish. In the next line "as sweet" means, I think, as sweet as the sea-fish are monstrous. Thiselton notes that dishes had specially to be made for monstrous fishes at a feast in Essex house described in Weldon's *Court of King James*.

I am sick still, heart-sick. Pisanio,
I 'll now taste of thy drug.

Gui. I could not stir him:
He said he was gentle, but unfortunate;
Dishonestly afflicted, but yet honest.

Arv. Thus did he answer me: yet said, hereafter
I might know more.

Bel. To the field, to the field!—
We 'll leave you for this time: go in and rest.

Arv. We 'll not be long away.

Bel. Pray, be not sick,
For you must be our housewife.

Imo. Well or ill,
I am bound to you.

Bel. And shalt be ever.

[*Exit Imogen, to the cave.*

This youth, howe'er distress'd, appears he hath had
Good ancestors.

Arv. How angel-like he sings!

Gui. But his neat cookery! he cut our roots in characters;

46. Exit . . .] Capell, after *you* F.

38. *drug*] Here Dyce and other editors place a stage-direction: "Swallows some."

38. *stir*] move him (to tell his history).

39. *gentle*] of gentle birth.

40. *honest*] upright.

46. *bound*] Capell, for the metre's sake, reads "still bound."

46. *shalt*] Warburton "shall," which Heath approved, and he would continue the speech to Imogen. By "bound" Imogen meant "indebted"; Belarius means "bound by kindness."

47. *appears*] Mr. Craig proposes "'t appears," it appears. Knight reads "distress'd he appears, hath"; "distressed appears he, hath" has been suggested.

49. *But . . . characters*] F makes two lines, ending "Cookerie?" and "Charracters," and assigns "He cut . . . Dieter" to Arvi., placing Arvi. also before "Nobly" (line 51), evidently in the first instance an error. Some editors end line 49 with "roots," and make "In characters" a separate line. I believe the scansion to be "But his | neat cook | ry' he cut | our roots | in ch'racters." Characters means letters or emblems.

And sauced our broths, as Juno had been sick,
And he her dieter.

Arv. Nobly he yokes
A smiling with a sigh, as if the sigh
Was that it was, for not being such a smile;
The smile mocking the sigh, that it would fly
From so divine a temple, to commix
With winds that sailors rail at.

Gui. I do note
That grief and patience, rooted in him both,
Mingle their spurs together.

Arv. Grow, patience!
And let the stinking elder, grief, untwine

50. *sauced*] *sawc'st* F, *sawc't* F 2. *patience!*] Theobald, *Grow patient*, F. 57. *him*] Pope, *them* F. 58. *Grow*,

Steevens quotes Fletcher's *Elder Brother*, Act IV. i. 16: "And how to cut his meat in characters"; and so in Jonson, *Volpone*, II. i.

51. *dieter*] the regulator of her diet. *New Eng. Dict.* quotes Markham, *Caval*, iii. 25: "In his daies of rest . . . let him be his own dieter."

57. *him*] Pope's correction of "them," generally accepted; but Mr. Thiselton explains "them" as the smile and the sigh, and, I think, he may be right.

58. *spurs*] lateral roots. So *Tempest*, v. i. 47: "by the spurs pluck'd up The pine and cedar." Drayton, *Polyolbion*, xxii., has the form "spurn." Cowper, *Yardley Oak*, II:

"Yet is thy root sincere, sound as the rock,
A quarry of stout spurs and knotted fangs."

59. *stinking elder*] hyphened in F. Gerarde in his *Herbal* uses the word "stinking" of the smell of the elder, and Evelyn in *Sylva*, I. xx. 18, "does by no means commend the scent of it, which is very noxious to the air. A certain house in Spain, seated amongst many Elder-trees, diseased and killed almost all the inhabitants." The tradition that Judas hanged himself on an elder-tree may have associated it with grief and despair.

59. *untwine*] altered by some editors to "entwine"; and again "with" in line 60 has been altered to "from." Hudson makes "with" equivalent to "from," as when "differ with" is used for "differ from." Ingleby connects "Grow patience" and "with the increasing vine," placing the rest of the speech, as if parenthetic, between dashes. In truth no difficulty exists here; the meaning is With the increase of the vine, or as the vine increases, let the elder untwine his perishing root. The word "with" is not to be connected with "untwine." Pliny names elder props as suitable for vines, but does not name the elder as a living tree for vine-support.

His perishing root with the increasing vine!
Bel. It is great morning. Come, away!—Who's there?

Enter CLOTEN.

Clo. I cannot find those runagates; that villain
Hath mock'd me: I am faint.
Bel. "Those runagates!"
Means he not us? I partly know him; 'tis
Cloten, the son o' the queen. I fear some ambush.
I saw him not these many years, and yet
I know 'tis he. We are held as outlaws: hence!
Gui. He is but one: you and my brother search
What companies are near: pray you, away;
Let me alone with him.

[*Exeunt Belarius and Arviragus.*

Clo. Soft! What are you
That fly me thus? some villain mountaineers?
I have heard of such. What slave art thou?
Gui. A thing
More slavish did I ne'er than answering
A slave without a knock.
Clo. Thou art a robber,

61. *Come, away!*—] Camb., *Come away:* F. 70. Exeunt . . .] Rowe.

61. *great morning*] broad day. So in *Troilus and Cressida*, IV. iii. 1. Steevens compares *grand jour*.

69. *companies*] Perhaps this means members of his retinue, followers, rather than military companies. S. Walker conjectures "company is."

71. *villain mountaineers*] In F "villaine-Mountainers." The reputation of mountaineers (almost equivalent here to "bandits") appears from *Comus*, 426:

"No savage fierce, bandite or mountaineer,
Will dare to soil her virgin purity."

So Chapman, *Widow's Tears*, IV. i.: "My mind misgave me, They might be mountaineers." "Being illiterate rusticks," writes Bentley, *Sermons* (1724), p. 108, "(as mountaineers always are) they can preserve no memoirs of former times."

74. *A slave*] perhaps the insulting term "a slave"; or, perhaps, retorting the insult, "a slave like you."

A law-breaker, a villain: yield thee, thief.
Gui. To who? to thee? What art thou? Have not I
An arm as big as thine? a heart as big?
Thy words, I grant, are bigger; for I wear not
My dagger in my mouth. Say what thou art,
Why I should yield to thee.
Clo. Thou villain base,
Know'st me not by my clothes?
Gui. No, nor thy tailor, rascal,
Who is thy grandfather: he made those clothes,
Which, as it seems, make thee.
Clo. Thou precious varlet,
My tailor made them not.
Gui. Hence then, and thank
The man that gave them thee. Thou art some fool;
I am loath to beat thee.
Clo. Thou injurious thief,
Hear but my name, and tremble.
Gui. What 's thy name?
Clo. Cloten, thou villain.
Gui. Cloten, thou double villain, be thy name,
I cannot tremble at it: were it Toad, or Adder, Spider,

80. *thee.*] *thee?* F. 82. *grandfather:*] F 2, *Grandfather?* F.

76. *who*] See III.iii.87; "whom" F 2.
81. *clothes*] Is the idea in Cloten's mind: "Do you not know me, by reason, or in consequence of my wearing these clothes?"—the clothes being, in fact, those of Posthumus? Every Briton should know the great Cloten, but the unprincely garments may conceal his majesty. Vaughan proposes "Know'st not my clothes."
86. *injurious*] insulting, insolent, as in III. i. 48.
89. *Cloten . . . villain*] Does Guiderius jestingly take "Cloten, thou villain" as the name, and improve on it by his "Cloten, thou double villain"? Or is "thou double villain" only a retort for "thou villain"?
90. *Toad . . . Spider*] Pope omits "or"; Capell omits "or Adder, Spider." Hanmer ends the line with "Toad," and proceeds "Adder or spider it would." Could Shakespeare have written "atter-spider," poisonous

'Twould move me sooner.

Clo. To thy further fear,
Nay, to thy mere confusion, thou shalt know
I am son to the queen.

Gui. I am sorry for 't; not seeming
So worthy as thy birth.

Clo. Art not afeard?

Gui. Those that I reverence, those I fear, the wise: 95
At fools I laugh, not fear them.

Clo. Die the death:
When I have slain thee with my proper hand,
I 'll follow those that even now fled hence,
And on the gates of Lud's town set your heads:
Yield, rustic mountaineer. [*Exeunt, fighting.* 100

Re-enter BELARIUS *and* ARVIRAGUS.

Bel. No company 's abroad?

Arv. None in the world: you did mistake him, sure.

Bel. I cannot tell: long is it since I saw him,
But time hath nothing blurr'd those lines of favour

100. Re-enter . . .] Capell, Enter F.

spider, remembering the word "attercop," spider. In *Richard III.* I. ii. 19, we have the same group "adders, spiders, toads" (Q), where F reads "to wolves, to spiders, toads."

92. *mere confusion*] absolute discomfiture.

96. *Die the death*] *New Eng. Dict.* ("Die," 2 c.) quotes Dr. Johnson: "'die the death' seems to be a solemn phrase for death inflicted by law." Examples, not all of which confirm Johnson, are cited in *New Eng. Dict.*

97. *proper*] own.

99. *Lud's town*] See III. i. 32.

101. *company's*] F "Companie's." Globe and Cambridge editions read "companies abroad?" — perhaps rightly.

103–107. *I cannot . . . Cloten*] To mark the transition from doubt to assurance in this speech, Vaughan would punctuate with a comma and dash after "tell" and a full stop after "saw him"; colons after "he wore" and "as his."

104. *lines of favour*] lineaments of his countenance or appearance. So *All's Well*, I. i. 107: "every line and trick of his sweet favour."

Which then he wore; the snatches in his voice,
And burst of speaking, were as his: I am absolute
'Twas very Cloten.

Arv. In this place we left them:
I wish my brother make good time with him,
You say he is so fell.

Bel. Being scarce made up,
I mean, to man, he had not apprehension
Of roaring terrors: for defect of judgement
Is oft the cause of fear. But see, thy brother.

112. *see, thy*] Theobald, *see thy* F.

105. *snatches*] catches, seizures, meaning, I think, a violent check in speech, which is followed by a "burst of speaking." I know of no other example; but the Scottish and Irish word "ganch," vb. and sb., means as vb. to stammer, and as sb., a snatch at anything, which illustrates the double meaning. See Wright, *Dialect Dictionary*.

106. *absolute*] positive without qualifying doubt. *New Eng. Dict.* quotes Rowland's *Looke to It*, 14: "Thou wilt vow most absolute to know That which thy conscience knowes thou never knew."

109, 110. *Being . . . man*] This has been taken by some to mean "While Cloten was still in immature youth"; but I think the meaning is "Being congenitally half a fool," or, as we say, "not all there," not having his full wits. So, with reference to physical imperfection, Richard III. (I. i. 20, 21) describes himself as

"Deform'd, unfinished, sent before my time
Into this breathing world, scarce half made up."

111. *roaring*] loud-tongued; needlessly altered to "daring" by Hanmer. Compare *Hamlet*, III. iv. 51, 52: "Ay me, what act, That roars so loud, and thunders in the index?"

111, 112. *for defect . . . fear*] The text may be corrupt, but I leave it as in F. We may interpret: "You have just grounds to be anxious about Guiderius, for a half-rational creature, like Cloten, is often to be dreaded." Compare *Coriolanus*, IV. vii. 39–47, where it is suggested that "defect of judgment" in Coriolanus "made him fear'd." But the run of the passage makes it probable that these words assign a reason for the absence of fear in Cloten. Mr. Thiselton understands: Cloten, in his immature years ("scarce made up to man") had no fears, though the defective judgment of early youth is often a cause of fear. Crosby, approved by Ingleby, explains: Cloten, not having a man's wits, had no fears; for it is a defective exercise of judgment which causes fear, whereas Cloten is wholly devoid of judgment. Many emendations have been made or proposed; Theobald, "the effect of . . . cause"; Hanmer, "defect of . . . cure"; Hudson (suggested by Crosby, but by him withdrawn), "The act . . . cause." I still think that a proposal which I was the first to make, which is the reading in the Parchment Shake-

Re-enter GUIDERIUS *with Cloten's head.*

Gui. This Cloten was a fool, an empty purse;
There was no money in 't: not Hercules
Could have knock'd out his brains, for he had none:
Yet I not doing this, the fool had borne
My head as I do his.

Bel. What hast thou done?

Gui. I am perfect what: cut off one Cloten's head,
Son to the queen, after his own report;
Who call'd me traitor, mountaineer; and swore,
With his own single hand he 'ld take us in,
Displace our heads where—thank the gods!—they grow,
And set them on Lud's town.

Bel. We are all undone.

Gui. Why, worthy father, what have we to lose,
But that he swore to take, our lives? The law
Protects not us: then why should we be tender
To let an arrogant piece of flesh threat us,
Play judge and executioner, all himself,
For we do fear the law? What company

112. Re-enter . . .] Capell, Enter Guiderius (after *fear*) F. 122. *thank*] Steevens, *thanks* F, *thanks to* F 3. 127. *us,*] *vs?* F. 128, 129. *himself . . . the law?*] Johnson, *himselfe? . . . the Law.* F, *himselfe? . . . no Law.* F 2.

speare, is accepted by Deighton, and was independently conjectured by Vaughan, is not unhappy: "defect . . . cease." Compare "the cease of majesty," meaning extinction, in *Hamlet*, III. iii. 15. In Fairfax, *Tasso*, xiii. st. 24, Alcasto is described as "A man both voide of wit and voide of dreed."

118. *perfect*] See III. i. 73.

120. *traitor, mountaineer*] Staunton proposes "traitor-mountaineer."

121. *take us in*] See III. ii. 9.

127. *piece of flesh*] So *Jack Juggler* (Hazlitt's *Dodsley*, ii. p. 116): "For she is an angry piece of flesh, and soon displeased." Dogberry (*Much Ado*, IV. ii. 85) is "as pretty a piece of flesh as any is in Messina."

129. *For . . . law*] because we fear the law. Why, on the ground of reverencing the law, submit to insults, when the law does not protect us?

Discover you abroad?

Bel. No single soul
Can we set eye on; but in all safe reason
He must have some attendants. Though his humour
Was nothing but mutation, ay, and that
From one bad thing to worse, not frenzy, not
Absolute madness could so far have raved,
To bring him here alone: although perhaps
It may be heard at court that such as we
Cave here, hunt here, are outlaws, and in time
May make some stronger head; the which he hearing—
As it is like him—might break out, and swear
He 'ld fetch us in; yet is 't not probable
To come alone, either he so undertaking,
Or they so suffering: then on good ground we fear,
If we do fear this body hath a tail
More perilous than the head.

Arv. Let ordinance
Come as the gods foresay it: howsoe'er,
My brother hath done well.

132. *humour*] Theobald, *Honor* F.

132. *humour*] Mr. Thiselton explains F "Honor" as the title of a nobleman; did I believe it correct, I should explain it: "He gloried only in mutation." The mistake "honor" for "humour" occurs in *Merry Wives*, I. iii. 91 (F), where Q gives correctly "humour."

134, 135.] In F line 134 ends with "frenzy," line 135 begins with "Not"; the emendation is Capell's.

138. *hunt*] F 3 changes this to "haunt."

139. *head*] may gather strength. See III. v. 25.

141. *fetch us in*] capture us, as in *Antony and Cleopatra*, IV. i. 14.

143–145.] Vaughan would end line 143 with "ground" and line 144 with "hath," reading "We fear, if we do fear, this."

145. *ordinance*] what is ordained.

146. *foresay*] Jonson in *The Silent Woman*, IV. i., has "a very *foresaid* bear-whelp," meaning apparently stubborn, wilful; "foresay" here may mean "determine," "will," rather than "predict."

Bel. I had no mind
To hunt this day: the boy Fidele's sickness
Did make my way long forth.
Gui. With his own sword,
Which he did wave against my throat, I have ta'en
His head from him: I 'll throw 't into the creek
Behind our rock, and let it to the sea,
And tell the fishes he 's the queen's son, Cloten:
That 's all I reck. [*Exit.*
Bel. I fear 'twill be revenged:
Would, Polydore, thou hadst not done 't! though valour
Becomes thee well enough.
Arv. Would I had done 't,
So the revenge alone pursued me! Polydore,
I love thee brotherly, but envy much
Thou hast robb'd me of this deed: I would revenges,
That possible strength might meet, would seek us through
And put us to our answer.
Bel. Well, 'tis done:
We 'll hunt no more to-day, nor seek for danger

154. *reck*] Pope, *reake* F.

149. *Did . . . forth*] made my wandering abroad from the cave seem long.

151. *creek*] The word probably means a "stream"; see line 184. Examples (U.S. and British Colonies) are cited in *New Eng. Dict.* from 1674 onwards. Drayton, *Polyolbion*, xix., uses the word in this sense:

"That Crouch amongst the rest, a river's name should seek,
As scorning any more the nick-name of a *creek*."

160. *possible strength*] strength such as we could possibly possess.

160. *seek us through*] "follow us with the most determined search" (Deighton). Vaughan proposes "seek us three."

Where there 's no profit. I prithee, to our rock;
You and Fidele play the cooks: I 'll stay
Till hasty Polydore return, and bring him
To dinner presently.

Arv. Poor sick Fidele!
I 'll willingly to him: to gain his colour
I 'ld let a parish of such Clotens blood,
And praise myself for charity. [*Exit.*

Bel. O thou goddess,
Thou divine Nature, how thyself thou blazon'st
In these two princely boys! They are as gentle
As zephyrs blowing below the violet,
Not wagging his sweet head; and yet as rough,
Their royal blood enchafed, as the rud'st wind
That by the top doth take the mountain pine
And make him stoop to the vale. 'Tis wonder
That an invisible instinct should frame them

170. *how*] Pope, *thou* F, omitted Ff 2–4.

163. *I prithee*] Pope omits "I." Ingleby conjectures "Hie, prithee."

167. *to gain his colour*] to restore the bloom of health to his cheeks. Daniel for "his" proposes "him."

168. *I'ld . . . blood*] I'd let blood (bleed, as a surgeon, the metaphor equivalent here to "slaughter") for a whole parish of Clotens. Compare *Richard III.* III. i. 183:

"His ancient knot of dangerous adversaries
To-morrow are let blood at Pomfret-castle."

Farmer quotes from Fenner the expression "half a parish of children," and Reed from Davenant, *The Wits*, fol. 1673, p. 222: "a whole parish of children." For "parish" Hanmer read "marish."

170. *Thou . . . how*] Vaughan would restore F text with a new punctuation: "Thou, divine Nature thou, thyself"—perhaps a better reading than Pope's "now."

172. *zephyrs*] Cambridge ed. records "zephyr" as a conjecture of Blair, who perhaps took "his sweet head" not as the violet's but as zephyr's.

174. *enchafed*] excited, aroused (primarily "heated"). So *Othello*, II. i. 17: "the enchafed flood."

176. *wonder*] Pope reads "wonderful," probably as a metrical improvement.

177. *instinct*] The accent is on the second syllable, as in *Coriolanus*, V. iii. 35, and elsewhere.

To royalty unlearn'd, honour untaught,
Civility not seen from other, valour
That wildly grows in them, but yields a crop
As if it had been sow'd. Yet still it's strange
What Cloten's being here to us portends,
Or what his death will bring us.

Re-enter GUIDERIUS.

Gui. Where's my brother?
I have sent Cloten's clotpoll down the stream,
In embassy to his mother, his body's hostage
For his return. [*Solemn music.*

Bel. My ingenious instrument!
Hark, Polydore, it sounds! But what occasion
Hath Cadwal now to give it motion? Hark!

Gui. Is he at home?

Bel. He went hence even now.

Gui. What does he mean? Since death of my dear'st mother
It did not speak before. All solemn things
Should answer solemn accidents. The matter?
Triumphs for nothing and lamenting toys
Is jollity for apes and grief for boys.
Is Cadwal mad?

184. *clotpoll*] thick or "wooden" head; suggested here, probably, by the name Cloten.

186. *ingenious*] Rowe, "ingenuous" F, this form being frequently misused for "ingenious" in seventeenth century. See *New Eng. Dict.*, "Ingenuous," 6.

192. *accidents*] events, as often.

193. *lamenting toys*] lamentation for trifles. Is Guiderius indignant that a solemn requiem should be played, as it seems to him, for the dead Cloten?

194. *apes*] often used as equivalent to fools; often used specially of sportive youngsters. So in *The Pilgrimage to Parnassus* (ed. Macray, p. 21) a schoolmaster is described as "interpretinge *pueriles confabulationes* to a companie of seaven-yeare-olde apes."

Re-enter ARVIRAGUS *with* IMOGEN, *as dead, bearing her in his arms.*

Bel. Look, here he comes,
And brings the dire occasion in his arms
Of what we blame him for!

Arv. The bird is dead
That we have made so much on. I had rather
Have skipp'd from sixteen years of age to sixty,
To have turn'd my leaping-time into a crutch,
Then have seen this.

Gui. O sweetest, fairest lily!
My brother wears thee not the one half so well
As when thou grew'st thyself.

Bel. O melancholy!

195. Re-enter . . .] Capell, Enter . . . dead . . . F.

195. as dead] The F "dead" is not incorrect, for dead was commonly used as in v. v. 259, and even as late as Fielding's time, for "in a swoon," or insensible. See *New Eng. Dict.*

195. *Look*] S. Walker conjectures "Cadwal?—Look"; but the interrupted verse suits the occasion.

198. *on*] of, as in line 297 of this scene.

199. *sixty*] Mr. Craig proposes "sixty, and."

200. *leaping-time*] Emendations—leaping-pole, leaping-pine, leaping-timber, leaping-staff—have most needlessly been proposed. It does not require much imagination to see old age behind its symbol, the crutch.

203-206. *O . . . harbour in?*] I have removed the note of interrogation from "bottom" to the end of the sentence, have accepted "Might" F 2 for "Might'st" F, and the emendation "crare" for "care" F, first proposed by Sympson. The meaning is: Who can cast the lead so deep as to touch the dull bottom of the sea of melancholy, and so find the way to a harbour for the craft that sails upon this sea and is its proper voyager? Melancholy is not compared to a sea "and" a crare; the crare is called "thy crare" as we might say "O sky, thy stars." F "care" is defended by Thiselton. Hudson reads "Thy oose"; Eccles conjectured and Vaughan approves "the bottom"; Vaughan gives the alternative conjecture "round thy bottom find"; Capell has "thou, sluggish care," but in a MS. note reads "thy sluggish crare"; Warburton proposed and Theobald read "carrack" for "care." The word "crayer" or "crare" means a small trading vessel, and is not infrequent; an example from Watson's "Amintas for his Phillis" in *England's Helicon*, 1600, may suffice: "Till thus my soule dooth passe in Charon's crare."

Who ever yet could sound thy bottom, find
The ooze, to show what coast thy sluggish crare
Might easiliest harbour in? Thou blessed thing!
Jove knows what man thou mightst have made; but I,
Thou diedst, a most rare boy, of melancholy.
How found you him?

Arv. Stark, as you see:
Thus smiling, as some fly had tickled slumber,
Not as death's dart, being laugh'd at; his right cheek
Reposing on a cushion.

Gui. Where?

Arv. O' the floor;
His arms thus leagued: I thought he slept, and put
My clouted brogues from off my feet, whose rudeness
Answer'd my steps too loud.

Gui. Why, he but sleeps:
If he be gone, he 'll make his grave a bed;
With female fairies will his tomb be haunted,
And worms will not come to thee.

Arv. With fairest flowers,

205. *what*] F, *that* F 2; *crare*] Steevens (Sympson conj.), *care* F. 206. *Might easiliest*] F 4, *Might'st easilest* F, *Might easilest* F 2.

205. *ooze*] soft mud; as in Drayton, *Polyolbion*, vii., "Hurls up the slimy ooze."

207. *I,*] I know; changed by Rowe to "ah!"; Nicholson conjectures "aye!", and Vaughan "ay," meaning "surely."

209. *How*] Hanmer fills out the verse: "Tell me how."

211. *being*] Eccles, and Vaughan independently, conjecture "been," "had" being carried on to "been laugh'd at."

214. *clouted brogues*] rude shoes—such as were commonly used in Ireland ("brogues," Irish and Gaelic *brōg*)—furnished with clouts, iron plates, or large-headed nails. "Clouted" often meant "patched."

216. *a bed*] Compare *Hamlet*, IV. iv. 62: "Go to their graves like beds."

218. *to thee*] changed by Hanmer to "near him"; Rann, "to him"; Singer, "to them" (no noxious creature will come near fairies); Capell "there." Guiderius, growing more impassioned as he speaks, passes into an address to Fidele. Possibly the speech of Arv. should take up that of Gui., and begin with "And worms."

Whilst summer lasts, and I live here, Fidele,
I 'll sweeten thy sad grave: thou shalt not lack
The flower that 's like thy face, pale primrose, nor
The azured harebell, like thy veins; no, nor
The leaf of eglantine, whom not to slander,
Out-sweeten'd not thy breath: the ruddock would
With charitable bill—O bill, sore shaming
Those rich-left heirs that let their fathers lie
Without a monument!—bring thee all this;
Yea, and furr'd moss besides, when flowers are none,
To winter-ground thy corse.

221. *pale primrose*] In F, "face. Pale-Primrose,". Ellacombe, *Plant-lore of Shakespeare*, illustrates the plaintive or sad associations with the primrose in the poetry of Spenser, Shakespeare, and Milton. Compare "pale primroses, That die unmarried," *Winter's Tale*, IV. iv. 122.

222. *azured . . . veins*] Primrose and "azured harebell" appear in immediate succession in Drayton's *Polyolbion*, xv. In William Smith's *Chloris*, 1596, Sonnet 47, we have "azurde vaines." Ellacombe identifies Shakespeare's harebell with the wild hyacinth.

223. *leaf of*] Collier (MS.) has "leafy." The eglantine of Shakespeare is the Sweet Brier (see Ellacombe). Milton distinguishes the "sweet brier" from "the twisted eglantine."

223. *whom*] Eccles conjectured "who." Does "whom" here stand for "who," or is "breath" the nominative to "out-sweetened"? Compare *King John*, IV. ii. 165: "Arthur, whom they say is kill'd."

224. *ruddock*] the robin redbreast. In F "Raddocke." Spenser, *Epithalamion*, has "The ruddock warbles soft." Reed quotes T. Johnson, *Cornucopia*, 1596: "The robin redbreast, if he find a man or woman dead, will cover all his face with mosse, and some thinke that if the body should remaine unburied that he would cover the whole body also." Compare the dirge for Marcello in Webster's *White Devil*, and Drayton in *The Owl*:

"Cov'ring with moss the dead's unclosed eye,
The little redbreast teaches charity."

The story of "The Babes in the Wood" will be remembered.

225. *charitable bill*] Mr. Thiselton quotes from G. Minshull, *Essayes ana Characters*, 1618 (Tait's reprint, p. 46): "Robin-red-breasts that bring strawes in their *charitable bils* to cover the dead."

228. *when*] F has "besides. When," ending the speech with a dash, as if it were interrupted, which may be right.

229. *winter-ground*] Steevens asserts that to "winter-ground" a plant is to protect it from the inclemency of the winter season by straw, dung, etc., laid over it; he cites no example. Warburton conjectured "winter-gown," which Theobald read; Collier (MS.), "winter-guard"; Ingleby conjectures "twine around," or "wind around"; Verplanck, "winter-green," which word occurs in Cotgrave, as I am informed. William Turner, *Names of Herbes*, 1548, suggests that "limonium" may be called in English "Wyntergreene."

Gui. Prithee, have done;
And do not play in wench-like words with that
Which is so serious. Let us bury him,
And not protract with admiration what
Is now due debt. To the grave!
Arv. Say, where shall's lay him?
Gui. By good Euriphile, our mother.
Arv. Be 't so:
And let us, Polydore, though now our voices
Have got the mannish crack, sing him to the ground,
As once our mother; use like note and words,
Save that "Euriphile" must be "Fidele."
Gui. Cadwal,
I cannot sing: I 'll weep, and word it with thee;
For notes of sorrow out of tune are worse
Than priests and fanes that lie.
Arv. We 'll speak it then.
Bel. Great griefs, I see, medicine the less; for Cloten
Is quite forgot. He was a queen's son, boys:
And though he came our enemy, remember
He was paid for that: though mean and mighty, rotting
Together, have one dust, yet reverence,
That angel of the world, doth make distinction

237. *our*] Pope, *to our* F.

232. *admiration*] Perhaps used in the modern sense, with something also of the sense "wonder."

233. *shall's*] shall us, equivalent to "shall we," as in v. v. 228; frequent in Elizabethan drama.

237. *our mother*] F "to our mother" may be right, as once we sang to our mother.

240. *word*] say, as opposed to "sing."

245. *came*] Ingleby reads "came," *i.e.* "became."

246. *He was*] Pope omits "He"; Hanmer reads "He has"; Hudson, "He 's." "Paid" here means "requited."

248. *That angel*] Is this merely the praise of reverence as divinely sent? Or does Shakespeare think of the angels severing hereafter those who are to go above from those who must go

Of place 'tween high and low. Our foe was princely;
And though you took his life as being our foe,
Yet bury him as a prince.

Gui. Pray you, fetch him hither,
Thersites' body is as good as Ajax',
When neither are alive.

Arv. If you 'll go fetch him,
We 'll say our song the whilst.—Brother, begin.

[*Exit Belarius.*

Gui. Nay, Cadwal, we must lay his head to the east;
My father hath a reason for 't.

Arv. 'Tis true.

Gui. Come on then and remove him.

Arv. So,—Begin.

SONG.

Gui. *Fear no more the heat o' the sun,*
Nor the furious winter's rages;
Thou thy worldly task hast done,
Home art gone and ta'en thy wages:
Golden lads and girls all must,
As chimney-sweepers, come to dust.

249. *'tween*] F, *twixt* F 2. 251. *you*] F, *thee* F 2. 254. Exit Belarius] Capell. 257. *So,*—] Capell, *So,* F.

below, and does he mean that in the present world reverence acts as a dividing angel? Ulysses in *Troilus and Cressida*, in a remarkable passage (I. iii. 83 *sqq.*) justifies distinctions of rank, and dwells on their importance in society.

252. *Thersites' . . . Ajax'*] The marks of case are Hanmer's. Theobald read "Thersites' . . . Ajax."

254. *the whilst*] as in *King John*, IV. ii. 194.

255. *east*] Sir Thomas Browne in *Hydriotaphia*, iii., writes: "The Persians by north and south; the Megarians and Phœnicians placed their heads to the east; the Athenians, some think, towards the west, which Christians still retain." Grant White, *Studies in Shakespeare*, p. 300, writes: "Antiquarians now determine the nationality of ancient sepulchral remains in England by the direction of the graves in which they are found. If the graves are oriented, the remains are those of ancient [Christian] Britons; if not, of Anglo-Saxons or Danes."

262, 263. Golden . . .] Staunton thinks the concluding couplet of each

Arv. *Fear no more the frown o' the great;*
Thou art past the tyrant's stroke;
Care no more to clothe and eat;
To thee the reed is as the oak:
The sceptre, learning, physic, must
All follow this and come to dust.

Gui. *Fear no more the lightning-flash,*
Arv. *Nor the all-dreaded thunder-stone;*
Gui. *Fear not slander, censure rash;*
Arv. *Thou hast finish'd joy and moan:*
Both. *All lovers young, all lovers must*
Consign to thee and come to dust.

Gui. *No exorciser harm thee!*
Arv. *Nor no witchcraft charm thee!*
Gui. *Ghost unlaid forbear thee!*
Arv. *Nothing ill come near thee!*

272. not] F, no F 2.

stanza so inferior to the rest that these lines may be attributed to the writer of the *Vision* in Act v.

269. this] Hanmer reads "thee."

271. thunder-stone] thunder-bolt, often regarded as a stone. So *Othello*, v. ii. 2₇₄: "Are there no stones in heaven But what serve for the thunder?" Lyly, *Euphues*, ed. Arber, p. 45: "The thunder [hath] a great clap, yet but a lyttle stone." In Conrad Gesner's *De Rerum Fossilium . . . figuris*, Zurich, 1565, pp. 62–64, thunderstones are depicted, which are obviously prehistoric stone-axes, and stone-hammers.

272. slander, censure] Johnson conjectures "slander's censure."

274. lovers must] Elze conjectures "loved must."

275. Consign] "submit to the same terms with another" (Johnson); "seal the same contract with" (Steevens). No other example of this meaning is cited in *New Eng. Dict.*; but "consign" in the sense "to set one's seal, subscribe, agree to anything" occurs in *2 Henry IV.* v. ii. 143, and *Henry V.* v. ii. 326. Compare *Romeo and Juliet*, v. iii. 114: "[lips] seal with a righteous kiss A dateless bargain to engrossing death!" In this line for "thee" Johnson conjectures "this."

276. exorciser] Here one who calls "up" spirits by magical rites; so "exorcist" in *Julius Cæsar*, II. i. 323: "Thou, like an exorcist, has conjured up My mortified spirit"; and Dekker, *Satiromastix*, 183: "This ghost of Tucca . . . was raised up (in print) by new Exorcismes."

Both. *Quiet consummation have;*
And renowned be thy grave!

Re-enter BELARIUS *with the body of Cloten.*

Gui. We have done our obsequies: come, lay him down.
Bel. Here's a few flowers, but 'bout midnight more:
The herbs that have on them cold dew o' the night
Are strewings fitt'st for graves: upon their faces.
You were as flowers, now wither'd: even so
These herblets shall, which we upon you strew.
Come on, away: apart upon our knees.
The ground that gave them first has them again:
Their pleasures here are past, so is their pain.

[*Exeunt Belarius, Guiderius, and Arviragus.*

Imo. [*Awakes*] Yes, sir, to Milford-Haven; which is the way?—
I thank you. — By yond bush? — Pray, how far thither?

283. *'bout*] F, *about* F 2. 290. *is*] Pope, *are* F.

280. consummation] Compare *Hamlet*, III. i. 63: "'tis [death is] a consummation Devoutly to be wish'd." Steevens quotes from *King Edward III.*: "darkness, consummation, dust and worms."

281. And renowned] Hanmer reads "Unremoved." It is enough to remind the reader here that Collins has found in these stanzas and in some preceding speeches the suggestions for his "Song from Shakespeare's Cymbelyne."

285. *graves: upon their faces.*] I leave the text and the punctuation of F. Cloten is headless, and Belarius could hardly direct the strewing to be on "their faces." Deighton takes "faces" to mean the front of the bodies. Mr. Thiselton understands that the dew, like tears, is upon the faces of the flowers. Hanmer read "upon the face" (*i.e.* Imogen's). The happiest emendation is that proposed by Staunton: "Upon th' earth's face You were"; "upon earth's face You were" would require only a rearrangement of the letters in the text, and the substitution of "a" for "i." Ingleby reading "Upon their faces You were" understands that the faces are those of the herbs, on which those dead were like withered flowers. Vaughan has no suggestion for "upon their faces," but would read "You, were as flowers, now *wither*" (understanding "who" before "were")—"wither" suiting the "shall" of line 287 better than "wither'd." In line 287 Cambridge reads "strow."

'Ods pittikins! can it be six mile yet?—
I have gone all night:—faith, I 'll lie down and sleep.
But, soft! no bedfellow! O gods and goddesses!
[Seeing the body of Cloten.
These flowers are like the pleasures of the world;
This bloody man, the care on 't. I hope I dream;
For so I thought I was a cave-keeper,
And cook to honest creatures: but 'tis not so;
'Twas but a bolt of nothing, shot at nothing,
Which the brain makes of fumes: our very eyes
Are sometimes like our judgements, blind. Good faith,
I tremble still with fear: but if there be
Yet left in heaven as small a drop of pity
As a wren's eye, fear'd gods, a part of it!
The dream 's here still: even when I wake, it is
Without me, as within me; not imagined, felt.
A headless man! The garments of Posthumus!
I know the shape of 's leg: this is his hand;
His foot Mercurial; his Martial thigh;
The brawns of Hercules: but his Jovial face—

295. *bedfellow!*] Rowe, *bedfellow?* F. Seeing . . .] Rowe.

293. *'Ods pittikins*] "This diminutive adjuration is used by Dekker and Webster in *Westward Hoe* [v. iv.], 1607; in *The Shoemaker's Holiday*, 1600 [Dekker, ed. Pearson, vol. i. p. 26]. It is derived from 'God's my pity,' which likewise occurs in *Cymbeline*" (Steevens).

294. *gone*] walked, as in *King Lear*, I. iv. 134: "Ride more than thou goest."

298. *so*] in like manner. Needlessly altered to "sure," Pope; "lo," Collier (MS.).

301. *fumes*] Compare *Macbeth*, I. vii. 66: "Memory, the warder of the brain Shall be a fume," and *Tempest*, v. 67.

306. *still: even*] Staunton proposes "still, even when I wake!"

307. *Without . . . felt*] To regulate the verse, it has been proposed to omit the second "me"; Dyce conjectures "imag'd" for "imagined."

311. *brawns*] muscles; especially of the arm; so *Troilus and Cressida*, I. iii. 297: "And in my vantbrace put this wither'd brawn."

311. *Jovial*] like that of Jove. Steevens quotes several examples of the word used in this sense by Hey-

Murder in heaven?—How!—'Tis gone. Pisanio,
All curses madded Hecuba gave the Greeks,
And mine to boot, be darted on thee! Thou,
Conspired with that irregulous devil, Cloten,
Hast here cut off my lord. To write and read
Be henceforth treacherous! Damn'd Pisanio
Hath with his forged letters—damn'd Pisanio—
From this most bravest vessel of the world
Struck the main-top! O Posthumus! alas,
Where is thy head? where 's that? Ah me! where 's that?
Pisanio might have kill'd thee at the heart,
And left this head on. How should this be, Pisanio?
'Tis he and Cloten: malice and lucre in them
Have laid this woe here. O, 'tis pregnant, pregnant!
The drug he gave me, which he said was precious
And cordial to me, have I not found it
Murderous to the senses? That confirms it home:
This is Pisanio's deed, and Cloten's: O!
Give colour to my pale cheek with thy blood,

316. *Hast*] Pope, *Hath* F. 329. *Cloten's*] Pope, *Cloten* F.

wood. Thus in *The Silver Age* (Pearson's *Dekker*, vol. iii. p. 142): Alcides' "high Ioviall hand." In Drayton's *The Owl*, line 220, the eagle is "this princely jovial fowl."

315. *irregulous*] lawless, disorderly; no other example is known, but the verb "irregulate," to disorder, occurs in seventeenth century writers. Johnson conjectured "th' irreligious."

320. *Posthumus!*] accented elsewhere on the second syllable. Capell conjectured "Posthumus O!"

323. *this head*] In Ff 3, 4 "his head"; Hanmer, "thy head"; Knight, "the head"; Vaughan would omit "head."

323. *be, Pisanio*] F. Capell reads "be? Pisanio?"; Hanmer, "be? Pisanio!" Vaughan proposes "be? Pisanio," connecting "Pisanio" with the next line.

325. *pregnant*] evident, as in *Winter's Tale*, v. ii. 34, and elsewhere.

329. *Cloten's*] Vaughan regards F "Cloten" as in conformity with Shakespeare's practice where one genitive case follows another.

That we the horrider may seem to those
Which chance to find us: O, my lord, my lord!
[*Falls on the body.*

Enter LUCIUS, *Captains, and a Soothsayer.*

Captain. To them the legions garrison'd in Gallia
After your will have cross'd the sea, attending
You here at Milford-Haven with your ships:
They are here in readiness.

Luc. But what from Rome?

Cap. The senate hath stirr'd up the confiners
And gentlemen of Italy, most willing spirits
That promise noble service: and they come
Under the conduct of bold Iachimo,
Syenna's brother.

Luc. When expect you them?

Cap. With the next benefit o' the wind.

Luc. This forwardness
Makes our hopes fair. Command our present numbers
Be muster'd; bid the captains look to 't.—Now, sir,
What have you dream'd of late of this war's purpose?

332. Falls . . .] Globe edd.

333. *To them*] in addition to them. So *King John*, I. i. 144: "And, to his shape, were heir to all this land." It has been suggested that these words are a stage-direction.

336. *are here*] The Cambridge editors omit "here," which may be an error caught from the preceding line.

337. *confiners*] inhabitants, living within the confines; explained by some as "borderers." Daniel, *Civil Wars*, I. lxviii.: "Happie confiners you of other landes." "Confines," meaning region, territory, occurs several times in Shakespeare, and in *Paradise Lost*, ii. 395.

341. *Syenna's brother*] brother to the Prince or Duke of Sienna; "unluckily," says Steevens, "Sienna was a republick"; but not in drama, for in Beaumont and Fletcher's *Woman Pleased* we find a Duke of Sienna.

342. *benefit*] So *Hamlet*, I. iii. 2: "as the winds give benefit."

345. *What have*] So F. F 3 has "What, have."

Sooth. Last night the very gods show'd me a vision—
I fast and pray'd for their intelligence—thus:
I saw Jove's bird, the Roman eagle, wing'd
From the spongy south to this part of the west,
There vanish'd in the sunbeams: which portends—
Unless my sins abuse my divination—
Success to the Roman host.

Luc. Dream often so,
And never false. Soft, ho! what trunk is here
Without his top? The ruin speaks that sometime
It was a worthy building. How! a page!
Or dead, or sleeping on him? But dead rather;
For nature doth abhor to make his bed
With the defunct, or sleep upon the dead.
Let 's see the boy's face.

Cap. He 's alive, my lord.

Luc. He 'll then instruct us of this body.—Young one,
Inform us of thy fortunes, for it seems
They crave to be demanded. Who is this
Thou makest thy bloody pillow? Or who was he
That, otherwise than noble nature did,

360. *this*] F, *his* F 2.

346. *very gods*] the gods themselves, with no intermediary agent.

347. *fast*] fasted; Blakeway compares "roast" in Exodus xii. 8; "ed" is sometimes omitted after "t." Proposed emendations are needless. F 2 misprints it "feast."

347. *thus:*] Vaughan would read: "Thus I saw; Jove's bird." Mr. Craig proposes "I saw Jove's bird. The."

348. *wing'd*] Hanmer reads "wing," and in line 350 "vanish."

349. *spongy south*] So *Romeo and Juliet*, I. iv. 103: "the dew-dropping south," and Drayton, *Polyolbion*, I.: "the dropping south." See II. iii. 135.

351. *sins*] Gould proposes "signs."

355, 356. *a page! . . . him!*] Vaughan would read: "a page, Or dead or sleeping, on him."

364. *did*] Theobald conjectured "bid"; Hanmer read "did it." Steevens cites *Twelfth Night*, I. v. 253 (of a picture): "is't not well done?" and Chapman, *Iliad*, xiv. (of a throne): "all of gold, and elegantly done."

Hath alter'd that good picture? What's thy interest
In this sad wreck? How came it? Who is it?
What art thou?

Imo. I am nothing: or if not,
Nothing to be were better. This was my master,
A very valiant Briton and a good,
That here by mountaineers lies slain. Alas!
There is no more such masters: I may wander
From east to occident, cry out for service,
Try many, all good, serve truly, never
Find such another master.

Luc. 'Lack, good youth!
Thou movest no less with thy complaining than
Thy master in bleeding: say his name, good friend.

Imo. Richard du Champ.—[*Aside*] If I do lie, and do
No harm by it, though the gods hear, I hope
They 'll pardon it.—Say you, sir?

Luc. Thy name?

Imo. Fidele, sir.

Luc. Thou dost approve thyself the very same:
Thy name well fits thy faith, thy faith thy name.
Wilt take thy chance with me? I will not say
Thou shalt be so well master'd, but be sure,

366. *it . . . it*] Steevens, *'t . . . 't* F. 371. *There is*] F, *There are* F 2. 377. Aside] Rowe.

But is not the meaning: Noble Nature only took away the life—Who mutilated the body?

373. *Try . . . never*] The verse has been emended: "many, and all" (Johnson); "serve them" (Pope). Perhaps, however, Wyatt is right when he says "The commas punctuate Imogen's sobs."

379. *Say you, sir?*] What do you say? Compare Heywood, *The Faire Maid of the West* (Pearson's ed. vol. ii. p. 266): "*Spenc.* Sa'y sir? 2 *Draw.* Nothing but anon anon sir." F prints this line as three lines; Hanmer omits "sir."

380. *approve*] prove, as in v. v. 245.

No less beloved. The Roman emperor's letters
Sent by a consul to me should not sooner
Than thine own worth prefer thee: go with me.
Imo. I 'll follow, sir. But first, an 't please the gods,
I 'll hide my master from the flies, as deep
As these poor pickaxes can dig: and when
With wild wood-leaves and weeds I ha' strew'd his grave
And on it said a century of prayers,
Such as I can, twice o'er, I 'll weep and sigh,
And leaving so his service, follow you,
So please you entertain me.
Luc. Ay, good youth;
And rather father thee than master thee.—
My friends,
The boy hath taught us manly duties: let us
Find out the prettiest daisied plot we can,
And make him with our pikes and partisans
A grave: come, arm him.—Boy, he is preferr'd
By thee to us, and he shall be interr'd
As soldiers can. Be cheerful; wipe thine eyes:
Some falls are means the happier to arise. [*Exeunt.*

385. *not*] F, *no* F 2. 387. *an 't*] F 2, *and 't* F. 400. *he is*] F 2, *hee's* F.

389. *poor pickaxes*] meaning her hands or fingers. So *Merry Devil of Edmonton*: "I 'll dig her grave with my nails."

390. *wild wood-leaves*] So F. The Cambridge editors and Vaughan independently conjecture "wild-wood leaves."

394. *entertain*] take into service, employ, as in *Much Ado*, I. iii. 60: "Being entertained for a perfumer."

396. *My friends*] So printed as a separate line by Pope; in F the words close the preceding line. S. Walker proposes: "And rather father than master thee. My friends,"—as one line.

399. *partisans*] A partisan was a kind of halbert.

400. *arm*] take in your arms. In *Two Noble Kinsmen*, V. iii. 112, "Arm your prize" means give your arm to her.

400. *preferr'd*] commended or advanced to favour.

SCENE III.—*A Room in Cymbeline's Palace.*

Enter CYMBELINE, *Lords*, PISANIO, *and Attendants.*

Cym. Again; and bring me word how 'tis with her.
[*Exit an Attendant.*
A fever with the absence of her son;
A madness, of which her life 's in danger. Heavens,
How deeply you at once do touch me! Imogen,
The great part of my comfort, gone; my queen
Upon a desperate bed, and in a time
When fearful wars point at me; her son gone,
So needful for this present: it strikes me, past
The hope of comfort.—But for thee, fellow,
Who needs must know of her departure and
Dost seem so ignorant, we 'll enforce it from thee
By a sharp torture.

Pis. Sir, my life is yours,
I humbly set it at your will: but, for my mistress,
I nothing know where she remains, why gone,
Nor when she purposes return. Beseech your highness,
Hold me your loyal servant.

First Lord. Good my liege,
The day that she was missing he was here:

A Room] Capell. Enter Cymbeline . . .] Enter Cymbeline, Lords, and Pisanio F. 1. Exit . . .] Dyce. 16. First Lord] Capell, Lord F.

2. *with*] meaning "caused by."
4. *touch*] See I. i. 10.
5. *great*] Capell conject. "great'st."
6. *desperate bed*] a sick-bed without hope of recovery.
11. *enforce*] force, as in V. v. 283.
13. *humbly*] Pope omits this word; Hanmer in line 15 for "your highness" reads "you." Elze, and Vaughan independently, propose to end lines with "for," "remains," "return," "servant."

I dare be bound he 's true and shall perform
All parts of his subjection loyally. For Cloten,
There wants no diligence in seeking him,
And will, no doubt, be found.

Cym. The time is troublesome.
[*To Pisanio*] We 'll slip you for a season; but our jealousy
Does yet depend.

First Lord. So please your majesty,
The Roman legions, all from Gallia drawn,
Are landed on your coast, with a supply
Of Roman gentlemen by the senate sent.

Cym. Now for the counsel of my son and queen!
I am amazed with matter.

First Lord. Good my liege,
Your preparation can affront no less
Than what you hear of: come more, for more you 're ready:
The want is but to put those powers in motion
That long to move.

22. To Pisanio] Johnson. 27. *queen!*] Theobald, *queen*, F. 28. First Lord] Malone, Lord F. 31. *those*] F, *these* F 2.

19. *subjection*] obedience as a subject or servant, as in *King John*, v. vii. 105. Vaughan would end this line with "loyally," carrying "For Cloten" over to line 20.

21. *And will*] Hanmer reads "He will"; Capell, "And he 'll."

21. *troublesome*] full of troubles, as in "The *Troublesome* Reign of King John."

22. *slip you*] let you go, as a greyhound is slipped from the leash.

22, 23. *jealousy . . . depend*] our suspicion (a common meaning of "jealousy") remains in suspense. F 2 has "with" for "our," and its meaning must be: We slip you, but with a suspicion which remains undetermined.

25. *supply*] additional force, as in v. ii. 16. F 2 omits "a" before supply.

28. *amazed with matter*] bewildered, confused, with press of business. So *King John*, IV. iii. 140: "I am amazed, methinks, and lose my way."

29. *preparation*] force ready for battle, as in *King Lear*, IV. iv. 22.

29. *affront*] encounter, confront, as often; "no less than" is equivalent to "as many as."

Cym. I thank you. Let 's withdraw;
And meet the time as it seeks us. We fear not
What can from Italy annoy us, but
We grieve at chances here. Away!
[*Exeunt Cymbeline, Lords and Attendants.*
Pis. I heard no letter from my master since
I wrote him Imogen was slain: 'tis strange:
Nor hear I from my mistress, who did promise
To yield me often tidings; neither know I
What is betid to Cloten, but remain
Perplex'd in all. The heavens still must work.
Wherein I am false I am honest; not true, to be true.
These present wars shall find I love my country,
Even to the note o' the king, or I 'll fall in them.
All other doubts, by time let them be clear'd:
Fortune brings in some boats that are not steer'd.
[*Exit.*

SCENE IV.—*Wales. Before the Cave of Belarius.*

Enter BELARIUS, GUIDERIUS, *and* ARVIRAGUS.

Gui. The noise is round about us.
Bel. Let us from it.

35. Exeunt . . .] Capell, Exeunt. F. 40. *betid*] Hanmer, *betide* F.

Scene IV.

Wales . . . Belarius] Dyce.

34. *annoy*] molest, as often.
36. *I heard*] altered by Hanmer to "I've had"; Mason conjectured, perhaps rightly, and Collier read "I had." Malone supposed that as we say "I heard no syllable," so in Shakespeare's time "I heard no letter" may have been in use. Musgrave suggests "I heard no later."
42. *to be true*] Hanmer, to regulate the verse, reads "true."
44. *note*] even so that the King shall take note of my valour. Compare IV. iv. 20.

Arv. What pleasure, sir, find we in life, to lock it
From action and adventure?
Gui. Nay, what hope
Have we in hiding us? This way, the Romans
Must or for Britons slay us or receive us
For barbarous and unnatural revolts
During their use, and slay us after.
Bel. Sons,
We'll higher to the mountains; there secure us.
To the king's party there's no going: newness
Of Cloten's death—we being not known, not muster'd
Among the bands—may drive us to a render
Where we have lived, and so extort from's that
Which we have done, whose answer would be death
Drawn on with torture.
Gui. This is, sir, a doubt
In such a time nothing becoming you,
Nor satisfying us.
Arv. It is not likely
That when they hear the Roman horses neigh,
Behold their quarter'd fires, have both their eyes

2, 3. *find we . . . adventure?*] F 2, *we finde . . . adventure.* F. 17. *the*] Rowe, *their* F.

2. *find we*] The conjecture "do we find" is perhaps as likely to be right as the F 2 reading given in the text above.

4. *This way*] So acting.

6. *revolts*] Pope read "revolters," which is the meaning; but the word "revolt" occurs in *King John*, v. ii. 151, and elsewhere. Chapman *Widow's Tears*, II. i., has "revolts from manhood."

7. *During their use*] while put to use by them. Hudson thinks the words may mean "during their present armed occupancy." Eccles conjectured "our use."

11. *render*] yielding of information. Compare the use of the verb v. v. 135.

13. *whose answer*] the retaliation for which. Compare v. iii. 79.

17. *the Roman horses*] F "their" (for "the") is possibly not incorrect, meaning "those Roman horses they have to do with."

18. *quarter'd fires*] the watch-fires in their quarters. Rann's reading "quarter'd files" may possibly be right.

And ears so cloy'd importantly as now,
That they will waste their time upon our note,
To know from whence we are.

Bel. O, I am known
Of many in the army: many years,
Though Cloten then but young, you see, not wore him
From my remembrance. And besides, the king
Hath not deserved my service nor your loves;
Who find in my exile the want of breeding,
The certainty of this hard life; aye hopeless
To have the courtesy your cradle promised,
But to be still hot Summer's tanlings and
The shrinking slaves of Winter.

Gui. Than be so
Better to cease to be. Pray, sir, to the army:
I and my brother are not known; yourself
So out of thought, and thereto so o'ergrown,

19. *cloy'd importantly*] "cloy" was often used for "to obstruct" or "encumber"; "importantly" may mean "momentously," by momentous matter; or, as "important" means urgent, importunate (*Comedy of Errors*, v. i. 138, *Much Ado*, ii. i. 74), it may mean "urgently." Eccles' reading "employ'd" for "cloy'd," derived from Warburton's "'ploy'd," is unnecessary.

20. *upon our note*] in notice of us. See iv. iii. 44.

27. *certainty*] Explained by Malone as referring to "want of breeding," which is the certain consequence of this hard (F "heard") life. I take it to mean the assured continuance—the positive "certainty" opposed to the privative "want." Vaughan suggests that "aye . . . promised" is parenthetical, and that "But to be still" means "to be ever only."

29. *tanlings*] I retain the F capitals in "Summer" and "Winter," for perhaps personification may explain the diminutive "tanlings" — Summer, a mother with her infants tanned by the sun, Winter, a king, whose slaves wince under his lash.

33. *o'ergrown*] Belarius (see v. iii. 17) wears a long white beard: "thereto so o'ergrown" may mean "besides, so bearded." The meanings "grown out of memory" and "grown old" have been suggested. Compare Chapman, *Homer's Odysseys*, xvi. 361, where Ulysses speaks of his person as "wholly overgrown With all appearance of a poor old swain"; and Harrington's *Orlando Furioso*, xliii. 89: "overgrown with hair." See a long note in Dyce.

Cannot be question'd.

Arv. By this sun that shines,
I 'll thither: what thing is it that I never
Did see man die! scarce ever look'd on blood,
But that of coward hares, hot goats, and venison!
Never bestrid a horse, save one that had
A rider like myself, who ne'er wore rowel
Nor iron on his heel! I am ashamed
To look upon the holy sun, to have
The benefit of his blest beams, remaining
So long a poor unknown.

Gui. By heavens, I 'll go:
If you will bless me, sir, and give me leave,
I 'll take the better care, but if you will not,
The hazard therefore due fall on me by
The hands of Romans!

Arv. So say I: amen.

Bel. No reason I, since of your lives you set
So slight a valuation, should reserve
My crack'd one to more care. Have with you, boys!
If in your country wars you chance to die,

35. *is it*] F 2, *is't* F. 36, 37. *die! . . . venison!*] Dyce, *dye . . . venison?* F.

34. *question'd*] no question can be raised as to your identity.

35. *what thing is it*] Does this mean, as often explained, "What a discreditable thing it is," or simply "What matter is it"?

37. *hot*] Topsell, *History of Four-footed Beasts*, p. 190, writes of goats; "for (Archelaus saith) they are ever *Febricitantes*, because their breath is hotter, and their copulation more fiery."

39, 40. *rowel Nor iron*] Vaughan thinks that the two kinds of medieval spur are indicated, a long iron spur let into the armour of the heel, and the spur fastened by thongs, and tipped with a wheel of smaller points.

42. *blest*] Theobald (ed. 2) very needlessly read "best."

46. *hazard therefore due*] the risk due to my disobedience to you.

48. *of*] Capell reads "on," but needlessly.

51. *country wars*] wars of your country.

That is my bed too, lads, and there I 'll lie:
Lead, lead. [*Aside*] The time seems long; their
blood thinks scorn,
Till it fly out and show them princes born. [*Exeunt.*

ACT V

SCENE I.—*Britain. The Roman Camp.*

Enter POSTHUMUS *with a bloody handkerchief.*

Post. Yea, bloody cloth, I 'll keep thee; for I wish'd
Thou shouldst be colour'd thus. You married ones,
If each of you should take this course, how many
Must murder wives much better than themselves
For wrying but a little! O Pisanio! 5
Every good servant does not all commands:
No bond but to do just ones. Gods! if you
Should have ta'en vengeance on my faults, I never
Had lived to put on this: so had you saved

53. Aside] Hanmer.

Act V. Scene I.

Britain . . .] Dyce. Enter . . . handkerchief] Rowe, Enter Posthumus alone F. 1. *I wish'd*] Pope, *I am wisht* F. 3. *should*] F, *would* F 3.

53. Aside] Vaughan, perhaps rightly, would place this after "The time seems long."

Act V. Scene I.

1. *I wish'd*] The F "I am wisht" has been altered to "I have wish'd," Keightley (Collier conj.); "I e'en wish'd," Singer; "I 've wished," Delius conj. Vaughan pleads for "I ambush'd." Perhaps "who" dropped out, and we should read, "I am Who wish'd," and close the line with "am."

5. *wrying*] swerving, deviating from the right course. Compare *Richard the Redeless*, ii. 84: "No manere mede shulde make him wrye"; Patten, *Expedition into Scotland* (Arber's *English Garner*, iii. 71): "wilfully wrie so far from His truth."

9. *put on*] instigate, set on this crime; so *Coriolanus*, II. iii. 260: "Say you ne'er had done 't . . . but by our putting on."

The noble Imogen to repent, and struck
Me, wretch, more worth your vengeance. But, alack,
You snatch some hence for little faults: that 's love,
To have them fall no more: you some permit
To second ills with ills, each elder worse,
And make them dread it, to the doers' thrift.
But Imogen is your own: do your best wills,
And make me blest to obey! I am brought hither
Among the Italian gentry, and to fight
Against my lady's kingdom: 'tis enough
That, Britain, I have kill'd thy mistress; peace!
I 'll give no wound to thee. Therefore, good heavens,
Hear patiently my purpose: I 'll disrobe me

11. *Me, wretch,*] *Me* (*wretch*) F. 15. *doers'*] Theobald, *dooers* F. 19. *lady's*] Rowe, *ladies* F.

11. *wretch,*] The Globe ed. has no comma, but the parenthesis of F ("wretch") suggests that the word is an exclamation.

14. *elder*] meaning "later"; the idea of a course of evils developing to maturity being transferred to the evils themselves, which proceed from a more developed stage of sin. Compare "elder days," meaning days of more advanced age in *King Richard II.* II. iii. 43: "my service . . . raw and young, Which elder days shall ripen." Of emendations proposed or accepted Collier's "later" and Vaughan's "ill a worse" may be mentioned. Mr. Thiselton takes "worse" for a verb governing "each elder."

15. *And . . . thrift*] The F text seems to me correct. In generalising about evil-doers Posthumus is thinking of his own case. He has thought of his past—the wager, which was a trap for Imogen, and the murder; he now comes to his present state — one in which this course of evil terrifies him with the thought of its further progress, a dread which will cause him to bring to an end the growing sum of evil—by the honourable death which he anticipates —and that to his infinite advantage. "Thrift" in the sense of gain, profit, is common in Shakespeare. Emendations are many: "dreaded," Theobald; "dreaded . . . shrift," Singer (Warburton conj.); "dream it," Vaughan conj., and others.

16. *But . . . own*] Imogen is safe with you; as for me, execute your good pleasure upon me, in punishment it may be, and make me blest in my submission. Johnson conjectured "blest wills." For "Imogen" Lloyd proposes "judgment" or "vengeance."

20. *mistress; peace!*] Staunton proposed "mistress-piece" (a kind of feminine of "master-piece"), an expression which occurs in Lord Herbert's *Life and Reign of King Henry VIII.*: "Mistress Elizabeth Blunt was thought . . . to be the beauty and mistress-piece of her time."

Of these Italian weeds, and suit myself
As does a Briton peasant: so I 'll fight
Against the part I come with; so I 'll die
For thee, O Imogen, even for whom my life
Is, every breath, a death: and thus, unknown,
Pitied nor hated, to the face of peril
Myself I 'll dedicate. Let me make men know
More valour in me than my habits show.
Gods, put the strength o' the Leonati in me!
To shame the guise o' the world, I will begin
The fashion, less without and more within. [*Exit.*

SCENE II.—*Field between the British and Roman Camps.*

Enter, from one side, LUCIUS, IACHIMO, IMOGEN, *and the Roman Army; from the other side, the British Army;* LEONATUS POSTHUMUS *following, like a poor soldier. They march over and go out. Then enter again, in skirmish,* IACHIMO *and* POSTHUMUS: *he vanquisheth and disarmeth Iachimo, and then leaves him.*

Iach. The heaviness and guilt within my bosom
Takes off my manhood: I have belied a lady,

32, 33. *begin The fashion,*] Theobald, *begin, The fashion* F.

23. *suit*] attire, as in *As You Like It*, I. iii. 118.

25. *the part*] the side or party.

28. *nor*] Johnson read "not."

30. *habits show*] Rowe read "habit's show"; but the meaning is that a peasant's dress does not foretell great valour. Compare Massinger, *A Very Woman*, IV. iii.: "You are not as your habit shews."

32, 33. *To shame . . . within*] The guise or fashion of the world is more without and less within; Posthumus with his peasant's garb and hero's valour will reverse and put to shame this fashion of the world.

Scene II.

The F stage-direction does not name Imogen and names "one door" and "another" for the entrance of each army.

1. *and*] Warburton and afterwards Collier conjectured "of."

The princess of this country, and the air on 't
Revengingly enfeebles me; or could this carl,
A very drudge of nature's, have subdued me
In my profession? Knighthoods and honours, borne
As I wear mine, are titles but of scorn.
If that thy gentry, Britain, go before
This lout as he exceeds our lords, the odds
Is that we scarce are men and you are gods. [*Exit.*

The battle continues; the Britons fly; Cymbeline is taken; then enter, to his rescue, BELARIUS, GUIDERIUS, *and* ARVIRAGUS.

Bel. Stand, stand! We have the advantage of the ground;
The lane is guarded: nothing routs us but
The villany of our fears.

Gui. } Stand, stand, and fight!
Arv. }

Re-enter POSTHUMUS, *and seconds the Britons: they rescue Cymbeline and exeunt. Then re-enter* LUCIUS, IACHIMO, *and* IMOGEN.

Luc. Away, boy, from the troops, and save thyself;
For friends kill friends, and the disorder 's such
As war were hoodwink'd.

Iach. 'Tis their fresh supplies.

5. *nature's*] Rowe, *Natures* F, *nature* Pope.

4. *carl*] churl. So Golding's *Ovid*, Bk. i. (ed. 1612, leaf 9): "I am no Carle nor Country Clowne." In *As You Like It*, III. v. 108, we have "carlot." "The thought seems to have been imitated in *Philaster* [IV. iii.]:

'The gods take part against me; could this boor
Have held me thus else.'"
Steevens.

Luc. It is a day turn'd strangely: or betimes
Let 's re-inforce, or fly. [*Exeunt.*

SCENE III.—*Another part of the Field.*

Enter POSTHUMUS *and a British Lord.*

Lord. Camest thou from where they made the stand?
Post. I did:
Though you, it seems, come from the fliers.
Lord. I did.
Post. No blame be to you, sir; for all was lost,
But that the heavens fought: the king himself
Of his wings destitute, the army broken,
And but the backs of Britons seen, all flying
Through a strait lane; the enemy full-hearted,
Lolling the tongue with slaughtering, having work
More plentiful than tools to do 't, struck down
Some mortally, some slightly, touch'd, some falling
Merely through fear; that the strait pass was damm'd

Another . . .] Capell. British] Pope, Britaine F. 2. *come*] F, *came* F 3.

18. *re-inforce*] Mr. Hart thinks that this means not obtain reinforcements, but "renew the attack," and he cites the Play of Stuckley (Simpson's *School of Shakespeare*, i. 207), where, he believes, the word bears this meaning.

2. *I did*] Mr. Craig suggests that "did" is an error caught from line 1, and that "I" is the old printing of "Ay."

4. *heavens*] "So in Judges v. 20: 'They fought from heaven; the stars in their courses fought against Sisera'" (Steevens).

5. *wings destitute*] In the account of the battle Shakespeare utilises Holinshed's account of the services of a Scottish husbandman named Hay and his two sons against the Danes in the battle of Loncart, A.D. 976 (Hol. ii. *Hist. Scot.* 155, 1, 48): "Haie beholding the king . . . now destitute of the wings." Again: "There was neere to the place of the battell a long lane fensed on the sides with ditches and walls made of turfe, through the which the Scots which fled were beaten down by the enemies on heapes." The passage may be read in Boswell-Stone's *Shakspeare's Holinshed*, pp. 15–17.

10. *slightly*,] I place a comma after "slightly" on Vaughan's suggestion; "touch'd" means, as often, "wounded"; some are mortally, some slightly, wounded.

With dead men hurt behind, and cowards living
To die with lengthen'd shame.

Lord. Where was this lane?

Post. Close by the battle, ditch'd, and wall'd with turf;
Which gave advantage to an ancient soldier,
An honest one, I warrant; who deserved
So long a breeding as his white beard came to,
In doing this for 's country. Athwart the lane
He, with two striplings—lads more like to run
The country base than to commit such slaughter;
With faces fit for masks, or rather fairer
Than those for preservation cased, or shame—
Made good the passage; cried to those that fled,
"Our Britain's harts die flying, not our men:
To darkness fleet souls that fly backwards. Stand;
Or we are Romans, and will give you that
Like beasts which you shun beastly, and may save
But to look back in frown: stand, stand!" These three,

24. *harts*] Pope ed. 2 (Theobald), *hearts* F.

16, 17. *who deserved . . . came to*] who deserved the nurture of his country for as many years as his white beard indicated.

20. *country base*] "Also prisoner's base . . . A popular game among boys; it is played by two sides, who occupy contiguous 'bases' or 'homes'; any player running out from his 'base' is chased by one of the opposite side, and, if caught, made a prisoner" (*New Eng. Dict.*). Compare *Venus and Adonis*, line 303: "To bid the wind a base he now prepares." So Patten, *Expedition into Scotland* (Arber, *English Garner*, iii. 133): "like the running at base in an uplandish town."

21, 22. *With faces . . . shame*] With faces so fresh as to deserve masks to protect their beauty, or rather fairer than those cased in masks for preservation of the complexion or for modesty (as in the theatre where ladies wore masks). Hanmer needlessly read "'For shame Make good the passage,' cry'd."

24. *harts*] Ingleby reads with F "hearts," understanding it as "courage."

25. *To darkness . . .*] This is an assertion of fact, not an imprecation. Pope and other editors, however, end the sentence with a note of exclamation.

27. *beastly*] See III. iii. 40.

27, 28. *save . . . frown*] may avert merely by looking back in defiance. For "save" Hudson reads "'scape." Compare *Lear*, I. iv. 208: "too much . . . i' the frown."

Three thousand confident, in act as many,—
For three performers are the file when all
The rest do nothing,—with this word "Stand, stand,"
Accommodated by the place, more charming
With their own nobleness, which could have turn'd
A distaff to a lance, gilded pale looks,
Part shame, part spirit renew'd; that some, turn'd coward
But by example,—O, a sin in war,
Damn'd in the first beginners {—'gan to look
The way that they did, and to grin like lions
Upon the pikes o' the hunters. Then began
A stop i' the chaser, a retire; anon
A rout, confusion thick: forthwith they fly
Chickens, the way which they stoop'd eagles; slaves,
The strides they victors made: and now our cowards,
Like fragments in hard voyages, became

42. *stoop'd*] Rowe, *stopt* F. 43. *they*] Theobald, *the* F.

29. *confident*] in confidence.

32. *more charming*] winning upon others, as if by magic; or, perhaps, more influential by their own nobleness than by the advantage of position.

34. *looks,*] Vaughan, perhaps rightly, would end the sentence with "looks." As punctuated above "these three" renewed in part the sense of shame, in part the spirit of courage. With Vaughan's punctuation the words of line 35 mean "Shame renewed some, and courage some."

40. *stop*] Perhaps with an allusion to the "stop" in a horse's "career," by which the horse was thrown upon its haunches. See Madden, *Diary of Master William Silence*, p. 298.

40. *retire*] retreat, as in *King John*, II. i. 326: "onset and retire."

41. *confusion thick*] Hanmer hyphens "confusion-thick," and perhaps rightly.

42. *stoop'd*] "*Stoup* or *Stouping* on the Wing is when the Hawk is aloft upon her wings, and then descends to strike her Prey," R. Holme's *Acad. of Armory and Blazon*, II. xi. p. 240. Compare V. iv. 116.

43. *The strides*] as slaves, they fly back over the ground they had strided over as victors.

44. *fragments*] remnants of food. Compare "remainder biscuit," *As You Like It*, II. vii. 39. Capell reads "become" for "became."

The life o' the need: having found the back-door open
Of the unguarded hearts, heavens, how they wound!
Some slain before, some dying, some their friends
O'er-borne i' the former wave: ten chased by one
Are now each one the slaughter-man of twenty:
Those that would die or ere resist are grown
The mortal bugs o' the field.

Lord. This was strange chance:
A narrow lane, an old man, and two boys.

Post. Nay, do not wonder at it: you are made
Rather to wonder at the things you hear
Than to work any. Will you rime upon 't,
And vent it for a mockery? Here is one:
"Two boys, an old man twice a boy, a lane,
Preserved the Britons, was the Romans' bane."

Lord. Nay, be not angry, sir.

Post. 'Lack, to what end?
Who dares not stand his foe, I 'll be his friend;
For if he 'll do as he is made to do,

45. *life . . . need*] what sustained life in a time of need.

47. *Some . . . friends*] F has "Some slaine before some dying; some their Friends". We may understand the word "some" in each of the three instances to refer to those wounded, not those who wound; but the third "some" may possibly be nominative to "wound" understood. It seems, however, quite possible that each "some" may refer to those who wound —some who feigned death, some really dying, some trampled down in the former rush—friends of those dying— ten, who had been chased by one, etc.

49. *slaughter-man*] butchers, as in *King Henry V.* III. iii. 41.

51. *bugs*] causes of terror. The word is common. Compare *3 Henry VI.* v. ii. 2: "For Warwick was a bug that fear'd us all."

53. *Nay, do not*] Theobald read "Nay, do but"; Staunton conjectures "Ay, do but"; Ingleby makes it a question "Nay, do you"; Hanmer inserted "tho'" before "you" in this line. Vaughan suggests "*They* do not," but prefers to emend at the end of the line, reading "mad" for "made." The text above may be understood— so Vaughan puts it—as a command, followed by a reproachful explanation of its necessity.

61. *made*] referring to the "made" of line 53, which seems to me to negative Vaughan's proposed "mad" in line 53.

I know he 'll quickly fly my friendship too.
You have put me into rime.
Lord. Farewell; you 're angry. [*Exit.*
Post. Still going? This is a lord! O noble misery,
To be i' the field, and ask "what news?" of me!
To-day how many would have given their honours
To have saved their carcasses! took heel to do 't,
And yet died too! I, in mine own woe charm'd,
Could not find death where I did hear him groan,
Nor feel him where he struck. Being an ugly monster,
'Tis strange he hides him in fresh cups, soft beds,
Sweet words; or hath moe ministers than we
That draw his knives i' the war. Well, I will find him:
For being now a favourer to the Briton,
No more a Briton, I have resumed again
The part I came in: fight I will no more,
But yield me to the veriest hind that shall
Once touch my shoulder. Great the slaughter is

65. *ask "what newes?"*] Cambridge, *ask what newes* F.

64. *Still going?*] Still running away, forever one of the "fliers"? The words are omitted by Pope; Dyce places them in a line by themselves; Ritson would omit "is."

64. *O noble misery*] O titled poverty of spirit, wretchedness in noble estate.

68. *charm'd*] rendered invulnerable as by a charm. Compare *Macbeth*, v. viii. 11, 12.

70. *Being an*] Pope reforms the verse by reading "This"; Vaughan would omit "an."

72. *words*] Vaughan needlessly proposes "viands"; sweet, deceptive words are as deadly.

72. *moe*] Ff 1, 2; "more" Ff 3, 4.

74, 75. *For . . . a Briton*] Vaughan explains: I being a favourer of the Briton, but, as banished, no further than this a Briton; others understand "now" to mean just now, lately. Capell supposed that the "favourer" is "him" of the preceding line, that is, Death. Ingleby adopts the ingenious conjecture of Brae, "Fortune being now," which is, at least, highly plausible. Hanmer evaded the difficulty by reading "Roman" at the end of line 74.

76. *part*] side, party.

78. *touch my shoulder*] the action of a bailiff in making an arrest. Com-

Here made by the Roman; great the answer be
Britons must take. For me, my ransom's death:
On either side I come to spend my breath,
Which neither here I 'll keep nor bear again,
But end it by some means for Imogen.

Enter two British Captains and Soldiers.

First Cap. Great Jupiter be praised! Lucius is taken:
'Tis thought the old man and his sons were angels.
Sec. Cap. There was a fourth man, in a silly habit,
That gave the affront with them.
First Cap. So 'tis reported:
But none of 'em can be found. Stand! who 's there?
Post. A Roman;
Who had not now been drooping here if seconds
Had answer'd him.
Sec. Cap. Lay hands on him; a dog!
A leg of Rome shall not return to tell

83. British Captains] Theobald, Captaines F.

pare "shoulder-clapper," bailiff, in *Comedy of Errors*, IV. ii. 37; and *As You Like It*, IV. i. 48: "Cupid hath clapped him o' the shoulder."

78–80. *Great the . . . take*] Mr. Craig proposes the following, which, though I do not insert it in the text, seems to me highly deserving of consideration. Perhaps Shakespeare here wrote:

"Great the slaughter 's here
Made by the Roman; great the answer we
Britons must take."

79. *answer*] retaliation.

86. *silly habit*] simple, rustic garb. So in the 1620 translation of the *Decamerone*, in the novel on which part of this play is founded, "a silly chappe-rone," *i.e.* hood. Mr. Phin understands "silly" here to mean weak, incapable of offering resistance, and he compares the "silly wa's" of the "wee bit housie" of Burns's field-mouse.

87. *affront*] encounter, Steevens quotes from Jonson's *Alchymist*: "thou shalt . . . Give lords the affront."

90. *seconds*] supporters, as in *Coriolanus*, I. iv. 43: "now prove good seconds."

92. *leg of Rome*] Daniel proposes "lag," the last or hindmost person, examples of which are abundant; see *New Eng. Dict.* But, though this may be right, it is not necessary; in *Dick of Devonshire* (*Old Plays*, Bullen, vol. ii. p. 38) we read (soldiers speaking): ". . . the *Spaniards* are all

What crows have peck'd them here. He brags his service
As if he were of note: bring him to the king.

Enter CYMBELINE, BELARIUS, GUIDERIUS, ARVIRAGUS, PISANIO, *and Roman Captives. The Captains present Posthumus to Cymbeline, who delivers him over to a Gaoler: then exeunt omnes.*

SCENE IV.—*A British Prison.*

Enter POSTHUMUS *and two Gaolers.*

First Gaol. You shall not now be stol'n, you have locks upon you:
So graze as you find pasture.
Sec. Gaol. Ay, or a stomach.
[*Exeunt Gaolers.*

Post. Most welcome, bondage! for thou art a way,
I think, to liberty: yet am I better

94. then exeunt omnes] Cambridge, omitted F.

Scene IV.

A British prison] Cambridge. two Gaolers] Rowe, Gaoler F. 1. First Gaol.] Rowe, Gao. F. 2. Exeunt Gaolers] Rowe.

fied. Not so much as the leg of a *Spanyard* left." In the case of fliers the leg may well represent the man. Compare *King Richard II.* II. iii. 90:

"Why have those banish'd and forbidden legs
Dared once to touch a dust of England's ground?"

93. *crows*] Compare Beaumont and Fletcher, *Queen of Corinth*, IV. i.: "crow-pick'd heads."

Scene IV.

1, 2. *You shall . . . pasture*] "The wit of the gaoler alludes to the custom of putting a lock on a horse's leg when he is turned to pasture" (Johnson). Mr. Thiselton compares *The Returne from Pernassus or the Scourge of Simony*, line 268 (I. ii.): "Clap a lock on their feete, and turne them to commons." In line 2 Pope omits "a" before "stomach."

Than one that's sick o' the gout; since he had rather
Groan so in perpetuity than be cured
By the sure physician, death, who is the key
To unbar these locks. My conscience, thou art fetter'd
More than my shanks and wrists: you good gods, give me
The penitent instrument to pick that bolt,
Then, free for ever! Is't enough I am sorry?
So children temporal fathers do appease;
Gods are more full of mercy. Must I repent,
I cannot do it better than in gyves,
Desired more than constrain'd: to satisfy,
If of my freedom 'tis the main part, take
No stricter render of me than my all.

10. *penitent instrument*] "penitential means of freeing my conscience of its guilt" (Rolfe).

11. *Is't . . . sorry*] Ingleby in *Shakespeare Hermeneutics*, pp. 100–102, gives the exposition of the speech furnished to him by the Rev. W. W. Berry: absolution follows on (1) attrition, sorrow for sin; (2) penance, which converts attrition into contrition; (3) satisfaction for the wrong done. Lettsom conjectures "Is't not enough." The gods, Posthumus thinks, may forgive one who is sorry for his misdeeds; but his own conscience requires more—to give his life for the life of Imogen.

13. *repent,*] So F, meaning, I think, "If I must repent, I cannot do it better than with the penance of voluntary gyves." But most editors follow Pope in separating "Must I repent" from what follows by a note of interrogation.

15. *constrain'd*] "forced upon me" (Vaughan); submitted to upon constraint. It is well to give F text of this disputed passage:

"Desir'd, more than constrain'd, to satisfie
If of my Freedome 'tis the maine part, take
No stricter render of me, then my All."

15–17. *to satisfy, . . . all*] "With a view to satisfaction for my wrong, if satisfaction is the chief matter in attaining freedom from the fetters of conscience, take no more restricted offering from me than my all." Ingleby in his edition reads "To satisfy?" Mr. Thiselton would connect "Desired more than constrain'd" with "to satisfy," "desired" meaning "desirous." Some understand "stricter" not as "more restricted," "narrower," but "more stringent," "more exacting"; if this be right, the sense is "take my all—my life; inadequate though this be, let it be accepted, and demand no more." For "strict" in the sense "restricted"

I know you are more clement than vile men,
Who of their broken debtors take a third,
A sixth, a tenth, letting them thrive again
On their abatement: that 's not my desire:
For Imogen's dear life take mine; and though
'Tis not so dear, yet 'tis a life; you coin'd it:
'Tween man and man they weigh not every stamp;
Though light, take pieces for the figure's sake:
You rather mine, being yours: and so, great powers,
If you will take this audit, take this life,
And cancel these cold bonds. O Imogen!
I 'll speak to thee in silence. [*Sleeps.*

Solemn music. Enter, as in an apparition, SICILIUS LEONATUS, *father to Posthumus, an old man, attired like a warrior; leading in his hand an ancient matron, his wife and mother to Posthumus, with music before them: then, after other music, follow*

25. *figure's*] F 3, *figures* F. 26. *You rather mine*] Hanmer, (*You rather*) *mine* F. 28. *these*] F, *those* Ff 2–4. 29. Sleeps] omitted F. follow] Rowe, followes F.

the Cowden Clarkes quote Hooker: "As they took the compass of their commission stricter or larger, so their dealings were more or less moderate." For "render" compare *Sonnets*, CXXV. 12. Warburton's conjecture, line 16, "I d' off my freedom" must be mentioned, as it was adopted by Theobald, Hanmer, Johnson, Capell, and, for a time, by Steevens.

24. *stamp*] coin with the sovereign's impress on it.

26. *You . . . yours*] You the rather should take the light coin of my life, since you stamped it.

27. *take this audit*] accept this settlement of accounts. Walker suspected "take" as corrupt; Daniel proposes and Hudson reads, "make this audit, take my life."

28. *cancel these cold bonds*] Ff 2–4 "those" may be right. I think the reference is not to "cold gyves" (*Two Noble Kinsmen*, III. i.), nor to the body regarded as a gyve, but to a legal bond, which once discharged becomes forceless and lifeless. Or "cold" may mean chilling, depressing, as in "cold news," *2 Henry VI.* III. i. 86. Compare *Macbeth*, III. ii. 49: "Cancel and tear to pieces that great bond, Which keeps me pale." Vaughan proposes "close," stringent, "bonds."

the two young LEONATI, *brothers to Posthumus, with wounds as they died in the wars. They circle Posthumus round as he lies sleeping.*

Sici. No more, thou thunder-master, show
Thy spite on mortal flies:
With Mars fall out, with Juno chide,
That thy adulteries
Rates and revenges.
Hath my poor boy done aught but well,
Whose face I never saw?
I died whilst in the womb he stay'd
Attending nature's law:
Whose father then—as men report
Thou orphans' father art—
Thou shouldst have been, and shielded him
From this earth-vexing smart.

Moth. Lucina lent not me her aid,
But took me in my throes;
That from me was Posthumus ript,
Came crying 'mongst his foes,
A thing of pity!

40. *orphans'*] Theobald, *Orphanes* F.

31. *flies*] Compare *King Lear*, IV. i. 38: "As flies to wanton boys are we to the gods, They kill us for their sport."

42. *earth-vexing*] Vaughan ingeniously conjectures "heart-vexing," the "h" of "heart" having got into the wrong place at the end of the word. But a ghost may speak of smarts as earth-vexing in contrast to the calm of Elysium; see line 97.

45. *from me was*] "from me my" (Pope); "from my womb" (Johnson conj.); "from my waist" (Vaughan conj.). Steevens quotes from *The Devil's Charter*, 1607, by Barnabe Barnes:

"What wouldst thou run again into my womb?
If thou wert there, thou shouldst be *Posthumus*
And ript out of my sides."

46. *his foes*] mankind, who have turned against him.

Sici. Great nature, like his ancestry,
Moulded the stuff so fair,
That he deserved the praise o' the world,
As great Sicilius' heir.

First Bro. When once he was mature for man,
In Britain where was he
That could stand up his parallel,
Or fruitful object be
In eye of Imogen, that best
Could deem his dignity?

Moth. With marriage wherefore was he mock'd
To be exiled, and thrown
From Leonati seat, and cast
From her his dearest one,
Sweet Imogen?

Sici. Why did you suffer Iachimo,
Slight thing of Italy,
To taint his nobler heart and brain
With needless jealousy;
And to become the geck and scorn
O' the other's villany?

Sec. Bro. For this, from stiller seats we came,
Our parents and us twain,

55. *fruitful*] Rowe reads "rival"; Vaughan conjectures "frontful." Thiselton writes: "Having regard to 'mature for man' there can be no doubt as to the interpretation."

57. *deem*] judge, estimate; "dignity," worth.

60. *Leonati seat*] the seat of the Leonati; Capell reads "Leonati'"; Pope "Leonatus'."

64. *Slight*] worthless, contemptible; so *Julius Cæsar*, IV. iii. 37: "Away, slight man."

67. *geck*] dupe, as in *Twelfth Night*, V. i. 351: "the most notorious geck and gull."

69. *came*] Dyce (ed. 2) reads "come."

That striking in our country's cause
Fell bravely and were slain,
Our fealty and Tenantius' right
With honour to maintain.

First Bro. Like hardiment Posthumus hath
To Cymbeline perform'd:
Then, Jupiter, thou king of gods,
Why hast thou thus adjourn'd
The graces for his merits due;
Being all to dolours turn'd?

Sici. Thy crystal window ope; look, look out;
No longer exercise
Upon a valiant race thy harsh
And potent injuries.

Moth. Since, Jupiter, our son is good,
Take off his miseries.

Sici. Peep through thy marble mansion; help;
Or we poor ghosts will cry
To the shining synod of the rest
Against thy deity.

Brothers. Help, Jupiter; or we appeal,
And from thy justice fly.

79. *his*] F, *her* F f 2-4.

75. *hardiment*] acts of hardihood. Compare *1 Henry IV.* I. iii. 101.

78. *adjourn'd*] delayed, postponed.

81. *look, look*] So F. Cambridge ed. reads "look"; if "window" be elided before "ope" the verse is sufficiently regular.

87. *marble*] See line 120, and compare *Othello*, III. iii. 460: "yond marble heaven."

89. *synod*] "The word refers to an assembly of the gods in five out of six instances in which Shakespeare uses it" (Rolfe).

Jupiter descends in thunder and lightning, sitting upon an eagle: he throws a thunderbolt. The Ghosts fall on their knees.

Jup. No more, you petty spirits of region low,
Offend our hearing; hush! How dare you ghosts
Accuse the thunderer, whose bolt, you know,
Sky-planted, batters all rebelling coasts?
Poor shadows of Elysium, hence, and rest
Upon your never-withering banks of flowers:
Be not with mortal accidents opprest;
No care of yours it is; you know 'tis ours.
Whom best I love I cross; to make my gift,
The more, delay'd, delighted. Be content;
Your low-laid son our godhead will uplift:
His comforts thrive, his trials well are spent.
Our Jovial star reign'd at his birth, and in
Our temple was he married. Rise, and fade.
He shall be lord of lady Imogen,
And happier much by his affliction made.
This tablet lay upon his breast, wherein
Our pleasure his full fortune doth confine:

93. *region*] Clarendon Press ed. *Hamlet*, II. ii. 509: "Originally a division of the sky marked out by the Roman augurs. In later times the atmosphere was divided into three regions—upper, middle, and lower."

96. *coasts?*] Collier needlessly conjectures "hosts?"

102. *The more, delay'd, delighted*] On Vaughan's suggestion I put a comma after "more," taking the words to mean "the more delightful, being delayed," and not "delightful the more the gift is delayed." "Delighted" meaning "delightful" occurs in *Othello*, I. iii. 290: "If virtue no delighted beauty lack." Sir T. Herbert, *Travels*, 104, has "a delighted cup of extreme poyson."

110. *full fortune doth confine*] doth comprise within narrow limits his abounding good fortune. There is an opposition intended between "confine" and "full." Compare *Othello*, I. i. 66: "What a full fortune does the thick-lips owe."

And so away: no farther with your din
Express impatience, lest you stir up mine.
Mount, eagle, to my palace crystalline. [*Ascends.*

Sici. He came in thunder; his celestial breath
Was sulphurous to smell: the holy eagle
Stoop'd, as to foot us: his ascension is
More sweet than our blest fields: his royal bird
Prunes the immortal wing and cloys his beak,
As when his god is pleased.

All. Thanks, Jupiter!

Sici. The marble pavement closes, he is enter'd
His radiant roof. Away! and, to be blest,
Let us with care perform his great behest.
[*The Ghosts vanish.*

Post. [*Waking*] Sleep, thou hast been a grandsire, and begot
A father to me; and thou hast created
A mother and two brothers: but, O scorn!

123. Waking] Theobald.

113. *palace crystalline*] So Edwards, *Cephalus and Procris*, 1595: "And now heaven's cope, Jove's palace chrystaline."

116. *foot*] seize or clutch with the talons. Turberville, *Faulconrie*, 130: "Throw her out the leure and let hir foote a henne . . . and kill it." Cox, *The Gentleman's Recreation*, 1686, "Of Hawks," p. 19: "The Faulcon, Gerfaulcon, Mylion, Merlin and Hobby do *stoop* and seize their Prey with their foot."

116. *ascension*] In descending his breath was sulphurous; now in his ascending the odour is sweeter than that of our flowery fields of Elysium.

118. *prunes*] picks off loose feathers to smooth the plumage; Cox, *Gentleman's Recreation*, "Faulconers Terms": "Pruneth is when the Hawk picketh herself."

118. *cloys*] Madden, *Diary of William Silence*, p. 137 *n.*, quotes from Harting's *Ornithology of Shakespeare*: "'Cloys' is doubtless a misprint for 'cleys,' that is, 'claws.' Those who have kept hawks must often have observed the habit which they have of raising one foot, and whetting the beak against it."

120. *marble pavement*] Holt White quotes Heywood, *Troia Britannica*, 1609, xii. 77: "the marble floors of heaven."

Gone! they went hence so soon as they were born:
And so I am awake. Poor wretches that depend
On greatness' favour dream as I have done;
Wake, and find nothing. But, alas, I swerve:
Many dream not to find, neither deserve,
And yet are steep'd in favours; so am I,
That have this golden chance, and know not why.
What fairies haunt this ground? A book? O rare one!
Be not, as is our fangled world, a garment
Nobler than that it covers: let thy effects
So follow, to be most unlike our courtiers,
As good as promise.

[*Reads*] "When as a lion's whelp shall, to himself unknown, without seeking find, and be embraced by a piece of tender air, and when from a stately cedar shall be lopped branches, which, being dead many years, shall after revive, be jointed to the old stock and freshly grow, then shall Posthumus end his miseries, Britain be fortunate and flourish in peace and plenty."

126. *Gone !*] Capell, *Gone*, F. 128. *greatness'*] Theobald, *greatnesse*, F.

127, 128. *Poor wretches . . . favour*] Compare *Henry VIII.* III. ii. 366, 367:

"O how wretched
Is that poor man that hangs on princes' favours!"

129. *swerve*] err, go astray.

134. *as is our fangled*] Pope (ed. 2) read "as in"; Keightley conjectures "as our new-fangled." "Fangled" is explained in *New Eng. Dict.* "characterised by crotchets or fopperies." An example of the year 1587 is cited: M. Grove, *Pelops and Hipp.* (1878), 48: "Mens minds wer not so fangled then as now they doe appeare"; Florio defines *Imbizzarire*, "to make or become fond, fantasticall or fangled"; "fangled world" means "our foppish society."

140. *piece*] "tender air" being *mulier*, a woman, the word "piece" is probably chosen because it was often used of persons, and often as indicating supreme excellence. See Schmidt for examples in Shakespeare.

145. *peace and plenty*] a proverbial phrase. See, for example, *Histriomas-*

'Tis still a dream; or else such stuff as madmen
Tongue, and brain not: either both, or nothing:
Or senseless speaking, or a speaking such
As sense cannot untie. Be what it is,
The action of my life is like it, which
I 'll keep, if but for sympathy.

Re-enter Gaolers.

First Gaol. Come, sir, are you ready for death?

Post. Over-roasted rather; ready long ago.

First Gaol. Hanging is the word, sir: if you be ready for that, you are well cooked.

Post. So, if I prove a good repast to the spectators, the dish pays the shot.

First Gaol. A heavy reckoning for you sir. But

151. Re-enter Gaolers] Capell, Enter Gaoler F. 152. First Gaol.] Capell, Gao. F.

tix, opening scene. So among the proverbs in Camden's *Remains*: "By wisdom peace, by peace plenty."

147. *Tongue*] used also in *Measure for Measure*, IV. iv. 28, but there in the sense of bitterly reproach with the tongue.

147. *either both, or nothing*] Vaughan conjectures "either of both"—and probably he is right—meaning either of the two, citing from North's *Plutarch* an example (Paulus Æmylius, p. 246); perhaps Rowe's reading "'Tis either both," altered by putting a comma after "either"—"'Tis either, both, or nothing"—is possible: 'Tis either a dream, or mad stuff, or mad stuff uttered in a dream, or nothing. Lines 148, 149 describe in "senseless speaking" the stuff that madmen tongue, and in "speaking such as sense cannot untie" the mysterious communication in a dream. Walker proposes "nothing; or A senseless," ending line 147 with "or."

150. *The action . . . like it*] like it in being strange, mysterious, unintelligible.

151. *sympathy*] the correspondency, resemblance, between the two. The meaning is common in Shakespeare. The first meaning of "sympathy" in Bullokar's *Expositor* is "a likenesse in quantity."

154. *Hanging . . . word*] So *Julius Cæsar*, V. v. 4: "slaying is the word."

155. *well cooked*] perhaps prepared in soul for death by spiritual "cookery" (W. J. Craig).

157. *shot*] contribution, scot; see for a play on the word, *1 Henry IV.* V. iii. 31.

the comfort is, you shall be called to no more payments, fear no more tavern-bills; which are often the sadness of parting, as the procuring of mirth: you come in faint for want of meat, depart reeling with too much drink; sorry that you have paid too much, and sorry that you are paid too much; purse and brain both empty, the brain the heavier for being too light, the purse too light, being drawn of heaviness: O, of this contradiction you shall now be quit. O, the charity of a penny cord! it sums up thousands in a trice: you have no true debitor and creditor but it; of what's past, is, and to come, the discharge: your neck, sir, is pen, book, and counters; so the acquittance follows.

Post. I am merrier to die than thou art to live.

First Gaol. Indeed, sir, he that sleeps feels not the toothache: but a man that were to sleep your sleep, and a hangman to help him to bed,

172. *sir*] (*Sis*) F.

161. *often*] Collier conjectures "as often"; Vaughan would read "parting at."

165. *paid too much*] punished by excess of drink. Johnson conjectured "merry that you are paid so much."

167. *drawn*] emptied. Compare "the cub-drawn bear" in *King Lear*, III. i. 12.

168. *O, of*] Globe and Cambridge omit "O," which is perhaps an error caught by anticipation from the O of line 169.

169. *charity*] Mr. Craig suggests "celerity" as in *Antony and Cleopatra*, I. ii. 149: "a celerity in dying."

170, 171. *debitor and creditor*] settlement of accounts; explained by Johnson as an accounting book. Compare *Othello*, I. i. 31, and the title of a treatise of 1543: "A profitable Treatyse . . . to learne . . . the kepyng of the famouse reconynge called in Latyn, Dare and Habere, and in Englyshe Debitor and Creditor."

173. *counters*] used for reckoning. Compare *Winter's Tale*, IV. iii. 38.

173. *acquittance*] receipt in full; so *Love's Labour's Lost*, II. i. 161.

I think he would change places with his officer; for, look you, sir, you know not which way you shall go.

Post. Yes, indeed do I, fellow.

First Gaol. Your death has eyes in's head then; I have not seen him so pictured: you must either be directed by some that take upon them to know, or to take upon yourself that which I am sure you do not know, or jump the after-inquiry on your own peril: and how you shall speed in your journey's end, I think you 'll never return to tell one.

Post. I tell thee, fellow, there are none want eyes to direct them the way I am going, but such as wink and will not use them.

First Gaol. What an infinite mock is this, that a man should have the best use of eyes to see the way of blindness! I am sure hanging's the way of winking.

Enter a Messenger.

Mess. Knock off his manacles; bring your prisoner to the king.

187. *jump*] F, *lump* F 2.

183. *Your death*] "does not mean 'death in your case' . . . it is the simple equivalent of 'death' in the abstract. So [*Hamlet*, I. v. 167] 'your philosophy'" (Vaughan).

186. *or to take*] Heath conjectured and Capell read "or take"; Vaughan proposes "or so take."

187. *jump*] hazard, as in *Macbeth*, I. vii. 7: "We 'ld jump the life to come"; so "to put to the jump," to venture or put to the trial.

193. *wink*] See II. iii. 25.

194. *infinite mock*] Compare *Hamlet*, v. i. 204: "infinite jest."

196. *hanging's*] F 3 has "such hanging's."

Post. Thou bringest good news, I am called to be made free.

First Gaol. I 'll be hanged then.

Post. Thou shalt be then freer than a gaoler; no bolts for the dead. [*Exeunt all but First Gaoler.*

First Gaol. Unless a man would marry a gallows and beget young gibbets, I never saw one so prone. Yet, on my conscience, there are verier knaves desire to live, for all he be a Roman: and there be some of them too, that die against their wills; so should I, if I were one. I would we were all of one mind, and one mind good; O, there were desolation of gaolers and gallowses! I speak against my present profit, but my wish hath a preferment in 't. [*Exit.*

SCENE V.—*Cymbeline's Tent.*

Enter CYMBELINE, BELARIUS, GUIDERIUS, ARVIRAGUS, PISANIO, *Lords, Officers, and Attendants.*

Cym. Stand by my side, you whom the gods have made
Preservers of my throne. Woe is my heart,
That the poor soldier, that so richly fought,

204. Exeunt . . .] Cambridge, omitted F, Exeunt F 2. 214. Exit] F 2. Exeunt F 1.

Scene V.

Cymbeline's Tent] Rowe. Lords . . . Attendants] Capell, and Lords F.

201. *made free*] that is by death, which Posthumus now expects will not be delayed.

206. *prone*] eagerly inclined. Steevens quotes from Gorges' *Lucan*, vi.:

"Thessalian fierie steeds
For use of war so prone and fit."

209. *them*] Romans, who shrink so little from death.

212. *gallowses*] "doubtless," says Rolfe, "intended as a vulgar plural."

214. *preferment*] my wish includes as part of it a better post for myself.

Whose rags shamed gilded arms, whose naked breast
Stepp'd before targes of proof, cannot be found:
He shall be happy that can find him, if
Our grace can make him so.

Bel. I never saw
Such noble fury in so poor a thing;
Such precious deeds in one that promised nought
But beggary and poor looks.

Cym. No tidings of him?

Pis. He hath been search'd among the dead and living,
But no trace of him.

Cym. To my grief, I am
The heir of his reward; [*To Belarius, Guiderius, and Arviragus*] which I will add
To you, the liver, heart, and brain of Britain,
By whom I grant she lives. 'Tis now the time
To ask of whence you are: report it.

Bel. Sir,
In Cambria are we born, and gentlemen:
Further to boast were neither true nor modest,
Unless I add we are honest.

13. To . . . Arviragus] Rowe.

5. *targes of proof*] shields of proof (tested and proved impenetrable); targes, a monosyllable, or almost such. Capell read "targe."

10. *poor looks*] Theobald, on Warburton's suggestion, read "poor luck"; Vaughan proposes "pale looks," as in v. iii. 34. "Poor looks" means a dejected visage. Compare *King Richard II.* III. iii. 128: "To look so poorly and to speak so fair."

13. *heir of his reward*] the inheritor of what he should have received as a reward from me.

14. *liver, heart, and brain*] the great vital organs. Compare *Twelfth Night*, I. i. 37:

"How will she love . . .
. . . when liver, brain, and heart,
These sovereign thrones, are all supplied."

On liver and heart, see Fletcher's *Purple Island*, Canto iii. and notes. The liver was supposed to be the seat of the passions, the heart of the affections, the brain of the reason.

16. *of whence*] from where.

Cym. Bow your knees.
Arise my knights o' the battle: I create you
Companions to our person, and will fit you
With dignities becoming your estates.

Enter CORNELIUS *and Ladies.*

There 's business in these faces. Why so sadly
Greet you our victory? you look like Romans,
And not o' the court of Britain.

Cor. Hail, great king!
To sour your happiness, I must report
The queen is dead.

Cym. Who worse than a physician
Would this report become? But I consider,
By medicine life may be prolong'd, yet death
Will seize the doctor too. How ended she?

Cor. With horror, madly dying, like her life;
Which, being cruel to the world, concluded
Most cruel to herself. What she confess'd
I will report, so please you: these her women
Can trip me if I err; who with wet cheeks

27. *Who*] F, *Whom* F 2.

20. *knights*] knighthood conferred on the battle-field was specially honourable. In *King John*, I. i. 54, the Bastard mentions with pride that he was "knighted in the field" by Cœur-de-lion.

22. *estates*] the rank you have now received.

23. *business*] so *King Richard II.* II. ii. 75: "O full of careful business are his looks"; and *Antony and Cleopatra*, v. i. 50: "The business of this man looks out of him."

24. *like Romans*] as downcast as the defeated Romans.

27. *Who*] whom, as often.

28. *consider*] reflect, bear in mind. Vaughan would read "become, but I consider," taking "but" to mean "but that," and keeping the note of interrogation to follow "too" (line 30).

35. *trip*] so Holinshed, *Chron. Ireland*, p. 105: "Mr. John Allen . . . being tript in his tale, was committed to the Fleet."

Were present when she finish'd.

Cym. Prithee, say.

Cor. First, she confess'd she never loved you, only
Affected greatness got by you, not you:
Married your royalty, was wife to your place,
Abhorr'd your person.

Cym. She alone knew this; 40
And, but she spoke it dying, I would not
Believe her lips in opening it. Proceed.

Cor. Your daughter, whom she bore in hand to love
With such integrity, she did confess
Was as a scorpion to her sight; whose life, 45
But that her flight prevented it, she had
Ta'en off by poison.

Cym. O most delicate fiend!
Who is't can read a woman? Is there more?

Cor. More, sir, and worse. She did confess she had
For you a mortal mineral; which, being took, 50
Should by the minute feed on life and ling'ring

36. *finish'd*] died. Compare line 412, and *Antony and Cleopatra*, v. ii. 193: "Finish good lady," *i.e.* die.

38. *Affected*] loved, as often.

42. *opening*] disclosing.

43. *bore in hand*] beguiled with a pretence, as in *Hamlet*, II. ii. 67, and *Macbeth*, III. i. 81: "How you were borne in hand, how cross'd." Ingleby quotes many examples, and adds "The earlier form was 'bear on hand,' which is frequently used in *The Paston Letters* and in *Chaucer*."

46. *prevented*] anticipated, as in *Julius Cæsar*, v. i. 105: "so to prevent The time of life."

47. *delicate*] used by Shakespeare in the sense of beautiful or graceful—"a delicate wench," *Tempest*, II. i. 43; and also in the sense of artful, ingenious—"a delicate stratagem"; *King Lear*, IV. vi. 188. I take it to mean ingenious here.

50. *mortal mineral*] deadly mineral poison. Compare *Othello*, I. ii. 74 and ("a poisonous mineral") II. i. 306. So Chapman, *Alphonsus*, v. ii.: "that adulterous Palsgrave and my wife. . . . Gave me a mineral," and Jonson, *Golden Age Restored*:

"Nor barren fern, nor mandrake low
Nor mineral to kill."

51. *ling'ring*] F has commas after "life" and "ling'ring." Perhaps Vaughan is right in regarding "ling'ring" as transitive in concord with "which" and together with "waste"

By inches waste you: in which time she purposed,
By watching, weeping, tendance, kissing, to
O'ercome you with her show, and in time,
When she had fitted you with her craft, to work
Her son into the adoption of the crown:
But, failing of her end by his strange absence,
Grew shameless-desperate; open'd, in despite
Of heaven and men, her purposes; repented
The evils she hatch'd were not effected; so
Despairing died.

Cym. Heard you all this, her women?

Ladies. We did, so please your highness.

Cym. Mine eyes
Were not in fault, for she was beautiful,
Mine ears that heard her flattery, nor my heart
That thought her like her seeming; it had been vicious
To have mistrusted her: yet, O my daughter!
That it was folly in me, thou mayst say,
And prove it in thy feeling. Heaven mend all!

62. Ladies] Cambridge, La. F, Lady F 4. 64. *heard*] F 3, *heare* F.

governing "you." The verb is often transitive in Shakespeare; but "ling'ring" here is not improbably adjectival, qualifying "mineral," as in I. v. 34 we have "strange lingering poisons."

54. *O'ercome . . . time*] "show" means her parade of affection. The apparent metrical defect in the line has suggested various emendations: F 2, "yes and"; Walker, "due time"; Jervis, "so in time"; Ingleby, "seeming" for "show" (proposing "show" in line 65). Can "her" have erroneously dropped from "her time" to the next line "her craft"? Vaughan thinks that "show" is weakly dissyllabic.

55. *fitted you*] shaped you, made you fit for her purpose. Perhaps it means disposed of you.

58. *shameless-desperate*] hyphened by Capell.

62. *Mine eyes*] Hanmer fills the verse with "Yet mine eyes."

64. *heard*] attended, listened (with inclination), as often.

65. *seeming*] fair appearance, as in *Othello*, III. iii. 209; "vicious," reprehensible, as in *Othello*, III. iii. 145: "Though I perhaps am vicious in my guess."

68. *prove it in thy feeling*] sensibly experience it.

Enter LUCIUS, IACHIMO, *the Soothsayer, and other Roman Prisoners, guarded;* POSTHUMUS *behind, and* IMOGEN.

Thou comest not, Caius, now for tribute; that
The Britons have razed out, though with the loss
Of many a bold one; whose kinsmen have made suit
That their good souls may be appeased with slaughter
Of you their captives, which ourself have granted:
So think of your estate.

Luc. Consider, sir, the chance of war: the day
Was yours by accident; had it gone with us,
We should not, when the blood was cool, have threaten'd
Our prisoners with the sword. But since the gods
Will have it thus, that nothing but our lives
May be call'd ransom, let it come: sufficeth
A Roman with a Roman's heart can suffer:
Augustus lives to think on 't: and so much
For my peculiar care. This one thing only
I will entreat; my boy, a Briton born,
Let him be ransom'd: never master had
A page so kind, so duteous, diligent,
So tender over his occasions, true,

68. Enter . . .] Enter Lucius, Iachimo, and other Roman Prisoners, Leonatus behind, and Imogen F.

71. *suit*] Vaughan would begin the next line with this word.

74. *estate*] condition, state; meaning probably your soul's state.

82. *Augustus*] Mr. Craig thinks that Shakespeare may have had in his mind the passion of grief of Augustus after the defeat and death of Varus. Tiberius was sent with a veteran army to the Rhine to avenge the disaster.

83. *peculiar care*] personal concern; compare *Othello*, I. i. 60: "for my peculiar end."

86. *duteous, diligent*] So F; but Walker's proposed "duteous-diligent," diligent in duty, seems not improbably right.

87. *So tender . . . occasions*] so considerate with respect to his master's needs. Compare *Winter's Tale*, II. iii.

So feat, so nurse-like: let his virtue join
With my request, which I'll make bold your highness
Cannot deny; he hath done no Briton harm,
Though he have served a Roman: save him, sir,
And spare no blood beside.

Cym. I have surely seen him:
His favour is familiar to me.—Boy,
Thou hast look'd thyself into my grace,
And art mine own; I know not why; nor wherefore,
To say, live, boy: ne'er thank thy master; live:
And ask of Cymbeline what boon thou wilt,
Fitting my bounty and thy state, I'll give it;
Yea, though thou do demand a prisoner,

95. *own; . . . wherefore,*] *owne. I know not why, wherefore,* F (see note below).

128: "tender o'er his follies," that is, with respect to his follies; "occasion" meaning "need" is common. It is possible, however, that the words may mean so tender over and above what might be required of a page. Staunton conjectures "occasions true."

88. *feat*] "ready, dexterous in waiting" (Johnson). Compare *Winter's Tale*, IV. iv. 176: "She dances featly." Thiselton cites "unfeatie fellows," awkward fellows, from Sidney's *Arcadia* (1613?), p. 99.

92–94. *And . . . grace*] Ingleby ends lines with "surely" . . . "me" . . . "grace."

93. *favour*] face, as often.

94. *look'd . . . grace*] won my favour by your looks.

95. *own; . . . wherefore,*] The punctuation is mine; "nor" was introduced by Rowe, who read "own. I know not why, nor wherefore,". Capell included "and art" in line 94, and read "Mine own. I know not why, nor wherefore, but I say" (ending line 95 with "but"). Steevens, in later editions, read "wherefore, I say." Vaughan proposes:

"And art mine own, I know not why: wherefore
To say 'live' boy ne'er thank thy master: live!"

He takes "thy master" to mean the King, who with the words "And art mine own" receives Fidele into his service. Thiselton explains F text: "I know not why I feel so drawn to thee, and therefore thou hast not to thank thy master (Lucius) for thy being bidden to live; it rests entirely with me who now say 'live.'" I understand "I know not why" to refer to the preceding words, and "I know not" to be understood before "wherefore." I take Lucius to be "thy master."

The noblest ta'en.

Imo. I humbly thank your highness.

Luc. I do not bid thee beg my life, good lad,
And yet I know thou wilt.

Imo. No, no: alack,
There 's other work in hand: I see a thing
Bitter to me as death: your life, good master,
Must shuffle for itself.

Luc. The boy disdains me,
He leaves me, scorns me: briefly die their joys
That place them on the truth of girls and boys.
Why stands he so perplex'd?

Cym. What wouldst thou, boy?
I love thee more and more: think more and more
What 's best to ask. Know'st him thou look'st on? speak,
Wilt have him live? Is he thy kin? thy friend?

Imo. He is a Roman; no more kin to me
Than I to your highness; who, being born your vassal,
Am something nearer.

Cym. Wherefore eyest him so?

Imo. I 'll tell you, sir, in private, if you please
To give me hearing.

Cym. Ay, with all my heart,
And lend my best attention. What 's thy name?

Imo. Fidele, sir.

Cym. Thou 'rt my good youth, my page;

103. *a thing*] the ring given to Posthumus.

108. *Why . . . perplex'd?*] Ingleby assigns these words to Cymbeline, the speech of Lucius closing with the rhymed tag.

I 'll be thy master: walk with me; speak freely.
[*Cymbeline and Imogen walk aside.*

Bel. Is not this boy revived from death?

Arv. One sand another
Not more resembles: that sweet rosy lad
Who died, and was Fidele! What think you?

Gui. The same dead thing alive.

Bel. Peace, peace! see further; he eyes us not; forbear;
Creatures may be alike: were 't he, I am sure
He would have spoke to us.

Gui. But we see him dead.

Bel. Be silent; let 's see further.

Pis. [*Aside*] It is my mistress:
Since she is living, let the time run on
To good or bad. [*Cymbeline and Imogen come forward.*

Cym. Come, stand thou by our side;

119. Cymbeline . . . aside] Theobald. 121. *Not* . . . *lad*] see note below. 127. Aside] Rowe. 129. Cymbeline . . . forward] Theobald.

120–122. *One sand* . . . *Fidele*] F reads:

"*Arv.* One Sand another
Not more resembles that
sweet Rosie Lad]:
Who dyed, and was *Fidele*":

which some editors justify as in Shakespeare's later style. Thiselton accepts it, and attempts to expound it thus: "This boy—one sand another not more —resembles that sweet rosy lad." Vaughan assigns from "Is not" to "think you?" to *Arv.*, omits "from death," explains "revived" as referring to Cymbeline's grant of life to Fidele, and reads:

"*Arv.* Is not this boy revived (one
sand another
Not more resembles), that
sweet rosy lad."

For Theobald, Hanmer, and Capell, who emend by introducing words, see Cambridge ed. My reading is substantially that of Johnson, varying from Johnson only in putting semicolon and exclamation note where he put full stops. Ingleby, supposing the sentence unfinished, prints "Fidele—". "Rosy lad" may mean "blushing lad," the colour of Imogen, in her interview at the cave, coming and going.

126. *see*] F; editors follow Rowe in reading "saw," and perhaps rightly. But F may be right. A moment before, Guiderius identified the dead Fidele as the living page. Belarius says, "If it were Fidele he would have spoken to us," and Guiderius replies, "But we see him, a silent ghost." Rowe's emendation seems to forget the fluctuations of wonder, of faith and unfaith, and fails to account for the word "But."

Make thy demand aloud.—[*To Iachimo*] Sir, step
you forth;
Give answer to this boy, and do it freely;
Or, by our greatness and the grace of it,
Which is our honour, bitter torture shall
Winnow the truth from falsehood.—On, speak to him.

Imo. My boon is that this gentleman may render
Of whom he had this ring.

Post. [*Aside*] What 's that to him?

Cym. That diamond upon your finger, say
How came it yours?

Iach. Thou 'lt torture me to leave unspoken that
Which, to be spoke, would torture thee.

Cym. How! me?

Iach. I am glad to be constrain'd to utter that
Which torments me to conceal. By villany
I got this ring: 'twas Leonatus' jewel;
Whom thou didst banish; and—which more may
grieve thee,
As it doth me,—a nobler sir ne'er lived
'Twixt sky and ground. Wilt thou hear more, my lord?

Cym. All that belongs to this.

130. To Iachimo] Rowe. 134. *On, speak*] F 3, *One speake* F. 135. *render*] F, *tender* F 2. 136. Aside] Capell.

134. *On*] "One" was pronounced in Shakespeare's time like "on," and the spelling "one" for "on" is not uncommon. I suppose these words "On, . . . him" to be addressed to Imogen.

135. *render*] yield information. Compare IV. iv. 11.

139. *Thou 'lt*] Hudson reads "'Twould," ignoring the reference to Cymbeline's threat of torture (line 133) if Iachimo will not speak the truth. Vaughan—erroneously, I think—interprets: "So thou art intending to torture me for leaving unspoken what, if spoken, would torture thee."

141, 142. *that Which torments*] Pope read "what Torments"; Ritson conjectured "that Torments"; Capell read "that which Torments"; Vaughan proposes "that Which it torments."

146, 147.] To relieve the excess of syllables in line 147 Hanmer and Steevens throw "All that" back into

Iach. That paragon, thy daughter,
For whom my heart drops blood and my false spirits
Quail to remember—Give me leave; I faint.
Cym. My daughter? what of her? Renew thy strength:
I had rather thou shouldst live while nature will
Than die ere I hear more: strive, man, and speak.
Iach. Upon a time—unhappy was the clock
That struck the hour!—it was in Rome,—accurst
The mansion where!—'twas at a feast,—O, would
Our viands had been poison'd, or at least
Those which I heaved to head!—the good Posthumus,—
What should I say? he was too good to be
Where ill men were: and was the best of all
Amongst the rarest of good ones—sitting sadly,
Hearing us praise our loves of Italy
For beauty that made barren the swell'd boast
Of him that best could speak; for feature, laming
The shrine of Venus, or straight-pight Minerva,

149. *remember*—] Pope, *remember*. F.

line 146, Steevens omitting "thou hear," and Hanmer omitting "my lord," and reading "Will you hear more?" Vaughan proposes "All to 't belongs."

148, 149. *For whom . . . remember*] usually—and I think rightly—explained by taking "whom" as understood before "my false spirits." But Vaughan regards "remember" as intransitive, and, explaining "For whom" as "on whose account," explains "quail to remember" as "quail in their function of memory."

160. *rarest*] monosyllabic, "rar'st" F.

163. *feature*] shape, proportions, beauty of form. So *King Richard III.* I. i. 19: "Cheated of feature by dissembling nature"; *Antony and Cleopatra*, II. v. 112: "Report the feature of Octavia." Theobald reads "stature."

163. *laming*] disabling, maiming, as in *Winter's Tale*, v. ii. 62: "which lames report to follow it"; and thus maiming, it makes deformed.

164. *shrine*] not, I think, used for the statue, but, the glory of the shrine being the statue, the superior "feature" of Imogen "lames" the whole shrine. Ingleby, however, explains "the shrine of Venus" as "the embodiment, or personal presence of Venus," and quotes passages from Shakespeare where "shrine" is used of a living woman; and Schmidt understands "shrine" here to mean "image."

164. *straight-pight*] "pight" is

Postures beyond brief nature; for condition,
A shop of all the qualities that man
Loves woman for; besides that hook of wiving,
Fairness which strikes the eye—

Cym. I stand on fire:
Come to the matter.

Iach. All too soon I shall,
Unless thou wouldst grieve quickly. This Posthumus,
Most like a noble lord in love and one
That had a royal lover, took his hint,
And not dispraising whom we praised,—therein
He was as calm as virtue—he began
His mistress' picture; which by his tongue being made,
And then a mind put in't, either our brags
Were crack'd of kitchen-trulls, or his description

171. *lord in love*] Pope, *Lord, in love*, F.

"pitched or fixed"; tents are "pight" in *Troilus and Cressida*, v. x. 24 (F "pight," Q "pitched"). "Straight-pight," erect.

165. *postures*] attitudes (of the goddesses); in *Coriolanus*, II. i. 237, the "graceful posture" of Coriolanus is as if a god had possessed his person.

165. *brief nature*] Warburton explained this as "hasty, unelaborate nature." It means perhaps limited, restricted (and so incapable of producing perfection). *New Eng. Dict.* quotes from Higden, i. 71: "men of pover (poor) and breve intellecte." Ingleby's explanation is different—"postures permanently rendered in marble, which are only transient in nature"; and Hunter's—"postures of beings that are immortal."

165. *condition*] character, nature, as in *Merchant of Venice*, I. ii. 143: "the condition of a saint, and the complexion of a devil."

166. *shop*] store, emporium. In *Sonnets*, xxiv. 7, we have "my bosom's shop."

167. *hook of wiving*] Compare, for the same image, *Measure for Measure*, II. ii. 181, and *Antony and Cleopatra*, II. v. 10–15.

172. *lover*] In the sense of "mistress," as in *Antony and Cleopatra*, IV. xiv. 101, and often.

176. *a mind put in't*] the picture is animated by Posthumus's description of her mind.

177. *crack'd*] F "crak'd"; boasted, as in *Love's Labour's Lost*, IV. iii. 268; so "cracker," boaster, *King John*, II. i. 147. So Hall, *Chronicles* (1809), 181: "Lorde, how the Flemines bragged, and the Hollanders *craked*."

Proved us unspeaking sots.

Cym. Nay, nay, to the purpose.

Iach. Your daughter's chastity—there it begins.
He spake of her, as Dian had hot dreams,
And she alone were cold: whereat I, wretch,
Made scruple of his praise, and wager'd with him
Pieces of gold 'gainst this which then he wore
Upon his honour'd finger, to attain
In suit the place of's bed and win this ring
By hers and mine adultery: he, true knight,
No lesser of her honour confident
Than I did truly find her, stakes this ring;
And would so, had it been a carbuncle
Of Phœbus' wheel; and might so safely, had it
Been all the worth of's car. Away to Britain
Post I in this design: well may you, sir,
Remember me at court; where I was taught
Of your chaste daughter the wide difference
'Twixt amorous and villanous. Being thus quench'd
Of hope, not longing, mine Italian brain
Gan in your duller Britain operate
Most vilely; for my vantage, excellent;

182. *wager'd*] F, *wag'd* F 2. 197. *operate*] *operare* F. 198. *vilely*] F 4, *vildely* F.

178. *unspeaking sots*] "sots," blockheads, fools, as often (see Cotgrave *Sot*); his description proved that we, in comparison with him, could not describe beauty, and were dumb fools.

180. *as*] as if Dian had unchaste dreams.

182. *Made scruple*] expressed doubts, as (with a play on "scruple") in *2 Henry IV.* I. ii. 149.

185. *In suit*] by urging my suit.

186. *hers*] "her" (Hanmer).

190. *Phœbus' wheel*] Compare *Antony and Cleopatra*, IV. viii. 28: "carbuncled Like holy Phœbus' car." For a description of Phœbus' car, see Golding's *Ovid's Metamorphoses*, Bk. 2.

195. *amorous*] the pure passion of Imogen for her husband.

197. *Britain*] "Britaine" F, but as this is the F spelling of "Briton," perhaps "Briton" should be printed here.

And, to be brief, my practice so prevail'd,
That I return'd with simular proof enough
To make the noble Leonatus mad,
By wounding his belief in her renown
With tokens thus, and thus; averring notes
Of chamber-hanging, pictures, this her bracelet,—
O cunning, how I got it!—nay, some marks
Of secret on her person, that he could not
But think her bond of chastity quite crack'd,
I having ta'en the forfeit. Whereupon—
Methinks I see him now—

Post. [*Advancing*] Ay, so thou dost,
Italian fiend! Ay me, most credulous fool,
Egregious murderer, thief, any thing
That 's due to all the villains past, in being,
To come! O, give me cord, or knife, or poison,
Some upright justicer! Thou, king, send out
For torturers ingenious: it is I
That all the abhorred things o' the earth amend

205. *got it*] *gat* F. 208, 209. *Whereupon*— . . . *now*—] Johnson, *Whereupon*, . . . *now*. F. 209. Advancing] omitted F. 214. *Thou, king*] Theobald, *Thou King* F.

199. *practice*] treachery, artifice; as in *Much Ado*, IV. i. 190, and often.

200. *simular*] counterfeit, speciously false. Compare "simular man (Q, 'simular' F) of virtue" in *King Lear*, III. ii. 54.

203. *averring*] avouching. Johnson and others, however, regard it as an adjective qualifying "notes" and meaning "confirmatory."

208. *ta'en the forfeit*] enjoyed what was forfeited by the broken bond.

210. *Ay me*] Staunton proposes "Give me — most . . . thief — any thing." But the words "any thing That 's due" mean "let me name myself not merely fool, murderer, thief, but any thing that is applicable to villains."

214. *justicer*] judge, as in *King Lear*, III. vi. 59: "False justicer, why hast thou let her scape?" Steevens cites "a justicer upright" from Warner, *Albion's England* (1602), x. liv. Lambarde in *Eirenarchia* (quoted by Rushton, *Shakespeare illustrated by Old Authors*, Part ii. p. 53) comments on the origin of the word "justicer."

216. *amend*] The thought that a great crime or sin makes slighter sins look

By being worse than they. I am Posthumus,
That kill'd thy daughter: villain-like, I lie;
That caused a lesser villain than myself,
A sacrilegious thief, to do't. The temple
Of Virtue was she; yea, and she herself.
Spit, and throw stones, cast mire upon me, set
The dogs o' the street to bay me: every villain
Be call'd Posthumus Leonatus, and
Be villany less than 'twas! O Imogen!
My queen, my life, my wife! O Imogen,
Imogen, Imogen!

Imo. Peace, my lord; hear, hear—

Post. Shall 's have a play of this? Thou scornful page,
There lie thy part. [*Striking her: she falls.*

Pis. O, gentlemen, help!
Mine and your mistress! O, my lord Posthumus!
You ne'er kill'd Imogen till now. Help, help!
Mine honour'd lady!

Cym. Does the world go round?

Post. How comes these staggers on me?

Pis. Wake, my mistress!

223. *bay*] Ff 1, 2; *bait* Ff 3, 4. Striking . . . falls] Rowe; *gentlemen*] F, *Gentleman* F 2. 227. *hear*—] Rowe, *heare*. F. 229. *come* Rowe; *Wake,*] Rowe, *Wake* F. 233. *comes*] F,

less hideous, or even beautiful by comparison, occurs several times in Shakespeare; one example may serve—*King John*, IV. iii. 51–56.

220. *sacrilegious*] explained by the metaphor which follows.

221. *she herself*] Virtue herself. I retain the F capital letter in "Virtue."

225. *Be villany less than 'twas!*] let any other villany seem little in comparison with my offence. But perhaps Vaughan's explanation is right: let every villain be called no longer "villain" but "Posthumus," and let the term "villany" signify a degree of criminality less than hitherto it meant.

228. *Shall's*] as in IV. ii. 233.

229. *There . . . part*] play your part by lying there.

229. *help*] The verse has been eked out with "Oh, help," Hanmer; "help, help!" Capell; but a pause and incomplete verse suits the moment of utterance.

233. *staggers*] "wild and delirious perturbation" (Johnson). Compare *All's*

Cym. If this be so, the gods do mean to strike me
To death with mortal joy.
Pis. How fares my mistress?
Imo. O, get thee from my sight;
Thou gavest me poison: dangerous fellow, hence!
Breathe not where princes are.
Cym. The tune of Imogen!
Pis. Lady,
The gods throw stones of sulphur on me, if
That box I gave you was not thought by me
A precious thing: I had it from the queen.
Cym. New matter still?
Imo. It poison'd me.
Cor. O gods!
I left out one thing which the queen confess'd,
Which must approve thee honest: "If Pisanio
Have," said she, "given his mistress that confection
Which I gave him for cordial, she is served
As I would serve a rat."
Cym. What's this, Cornelius?
Cor. The queen, sir, very oft importuned me

243. *still?*] Pope, *still* F.

Well, II. iii. 170. The "staggers," a disease of horses, is perhaps metaphorically transferred to a man by Beaumont and Fletcher, *Mad Lover*, I. i.: "Poor gentleman, He's troubled with the staggers."

235. *mortal joy*] Compare *Pericles*, V. i. 192–196.

236. *sight*] Elze conjectures "sight, Pisanio," to complete the verse.

238. *tune*] tone, accent. So *Sonnets*, cxli.: "thy tongue's tune." Bullokar, *Expositor*, explains "tone" as "A tune, note, or accent of the voice." The musical quality of Imogen's voice is spoken of III. iv. 177, 178, and IV. ii. 48.

239. *Lady,*] made a separate line by Malone. "Lady . . . if" one line in F. Some editors, who do not divide as Malone, have made unwarrantable alterations in the text.

240. *stones of sulphur*] thunder-bolts. Compare *Coriolanus*, V. iii. 152: "And yet to charge thy sulphur with a bolt That should but rive an oak."

245. *approve*] prove, as in IV. ii. 380.

249. *importuned*] accent, as commonly in Shakespeare, on the second syllable.

To temper poisons for her, still pretending
The satisfaction of her knowledge only
In killing creatures vile, as cats and dogs,
Of no esteem: I, dreading that her purpose
Was of more danger, did compound for her
A certain stuff, which being ta'en would cease
The present power of life, but in short time
All offices of nature should again
Do their due functions.—Have you ta'en of it?

Imo. Most like I did, for I was dead.

Bel. My boys,
There was our error.

Gui. This is, sure, Fidele.

Imo. Why did you throw your wedded lady from you?
Think that you are upon a rock, and now
Throw me again. [*Embracing him.*

252. *vile*] F 4, *vilde* F. 255. *cease*] F, *seise* F 2. 261. *from*] Rowe, *fro* F. 263. Embracing him] Malone.

250. *temper*] compound, as (of poison) in *Romeo and Juliet*, III. v. 98.

255. *cease*] frequently used as a transitive verb, meaning to bring to an end; as in *Taming of the Shrew*, Induction, ii. 14: "Heaven cease this idle humour in your honour."

259. *dead*] insensible. See IV. ii. 195, stage-direction and note.

261–263. *Why . . . again.*] The interpretations given to this possibly corrupt passage are two. (i.) It is a playful challenge to Posthumus to be fatally cruel to her, to precipitate her from a rock. (ii.) The rock is one of security to which Posthumus has attained after the shipwreck of his fortunes and happiness; will he now cast her from their place of security, or cast himself adrift? Mr. Thiselton connects the idea of a rock with the "staggers" of Posthumus, line 233. Mr. Grant White thinks that the passage is hopelessly obscure, and that the attempted explanations are not worth recording. Proposed emendations seem to me of no value. I would doubtfully make a suggestion, though I do not construct an emendation. Posthumus has struck Imogen to the ground; she has risen, clasped him in an embrace, and challenges him to throw her again. The action might playfully be imagined as that of wrestlers; in connection with "throw," a wrestling word which meant grip (and also meant embrace) might be the right substitute for "rock." The word "lock," used by Milton in his *Letter on Education*, "the locks and grips of wrestlers," might in some measure suit the situation; but I go no farther than to mention this as a point possibly worth bearing in mind. See Additional Note, p. 212.

Post. Hang there like fruit, my soul,
Till the tree die!
Cym. How now, my flesh, my child!
What, makest thou me a dullard in this act?
Wilt thou not speak to me?
Imo. [*Kneeling*] Your blessing, sir.
Bel. [*To Gui. and Arv.*] Though you did love this youth,
I blame ye not;
You had a motive for 't.
Cym. My tears that fall
Prove holy water on thee! Imogen,
Thy mother 's dead.
Imo. I am sorry for 't, my lord.
Cym. O, she was naught; and long of her it was
That we meet here so strangely: but her son
Is gone, we know not how nor where.
Pis. My lord,
Now fear is from me, I 'll speak troth. Lord Cloten,
Upon my lady's missing, came to me
With his sword drawn; foam'd at the mouth, and swore,
If I discover'd not which way she was gone,
It was my instant death. By accident,

266. Kneeling] Rowe. 267. To . . . Arv.] Pope.

265. *What . . . act*] Staunton thinks that "act" has a reference in it to the act of a play: am I to be made a dull spectator of this piece of the drama? But such a reference, though possible, is not required.

267. *Though*] Eccles conject. "That."

269. *holy water*] hyphened in F. Compare *King Lear*, IV. iii. 31: "There she shook The holy water from her heavenly eyes."

271. *naught*] worthless, wicked.

271. *long of her*] owing to her, as in *Midsummer Night's Dream*, III. ii. 339: "all this coil is long of you." See also Scott, *Lay of Last Minstrel*, v. 29. "Along" is still so used provincially, and examples in Elizabethan literature are not infrequent.

274. *troth*] F 4 modernises this—"truth."

I had a feigned letter of my master's
Then in my pocket; which directed him
To seek her on the mountains near to Milford;
Where, in a frenzy, in my master's garments,
Which he enforced from me, away he posts
With unchaste purpose, and with oath to violate
My lady's honour: what became of him
I further know not.

Gui. Let me end the story:
I slew him there.

Cym. Marry, the gods forfend!
I would not thy good deeds should from my lips
Pluck a hard sentence: prithee, valiant youth,
Deny 't again.

Gui. I have spoke it, and I did it.

Cym. He was a prince.

Gui. A most incivil one: the wrongs he did me
Were nothing prince-like; for he did provoke me
With language that would make me spurn the sea,
If it could so roar to me: I cut off's head;
And am right glad he is not standing here

279. *feigned letter*] Seymour maintains that the letter [see III. v. 100] was not feigned; "Pisanio," he writes, "is unwilling to disclose to the King the savage jealousy of Posthumus."

280, 281. *him . . . her*] Rowe transposed "him" and "her"; "directed," however, may mean "guided," not "enjoined."

283. *enforced*] forced. See IV. iii. 11.

284. *unchaste purpose*] "Some critic has objected that Cloten does not tell his 'purpose' while Pisanio is on the stage in III. v.; but in line 158 he intimates that he intends to make the latter a confidant of his 'design,' and we may assume that he does so afterwards" (Rolfe).

287. *forfend*] avert it; the primary meaning is "forbid."

288. *thy good deeds*] equivalent to "one who has wrought such good deeds as yours in the battle."

290. *Deny 't again*] "again" here means in return, in response, as in *Venus and Adonis*, 1113: "Who did not whet his teeth at him again." The usage is archaic but hardly obsolete.

292. *incivil*] unmannerly. *New Eng. Dict.* cites an example, in this sense, as late as 1707.

To tell this tale of mine.

Cym. I am sorry for thee:
By thine own tongue thou art condemn'd, and must
Endure our law: thou 'rt dead.

Imo. That headless man
I thought had been my lord.

Cym. Bind the offender,
And take him from our presence.

Bel. Stay, sir king:
This man is better than the man he slew,
As well descended as thyself, and hath
More of thee merited than a band of Clotens
Had ever scar for.—[*To the Guard*] Let his arms alone;
They were not born for bondage.

Cym. Why, old soldier,
Wilt thou undo the worth thou art unpaid for,
By tasting of our wrath? How of descent
As good as we?

Arv. In that he spake too far.

297. *sorry*] F 2 (*sory*), *sorrow* F. 305. To the Guard] Theobald.

297. *mine*] *i.e.* my head.

297. *sorry*] The "sorrow" of F may be right. "Shakespeare," writes Vaughan, "when he desires to represent a person affected by any condition in a high degree, styles him by the name of the abstract condition itself. Thus . . . 'miseries,' 'vanities,' and 'sins' all instead of 'miserable,' 'vain,' etc." In *King Lear*, IV. vi. 262, "I am only sorry" (F), we find "sorrow" in Q 1.

305. *scar*] than to deserve which a company of Clotens ever received wound. F "scarre." Collier conjectured "sense"; Singer (ed. 2) reads "score" in the sense of "credit"; Hudson rashly reads "scorse," an obsolete word used in the sense of "bargain, exchange, offset, equivalent, payment."

308. *tasting of our wrath*] testing, making trial, making an experiment of our wrath. Hanmer's "tempting" and Warburton's "hasting" are not needed. Compare *Twelfth Night*, III. iv. 267, "to taste their valour." Mr. Craig conjectures "tainting of our worth." Perhaps "tasting" here means merely "experiencing."

Cym. And thou shalt die for 't.
Bel. We will die all three,
But I will prove that two on 's are as good
As I have given out him. My sons, I must
For mine own part unfold a dangerous speech,
Though haply well for you.
Arv. Your danger 's ours.
Gui. And our good his.
Bel. Have at it then, by leave:
Thou hadst, great king, a subject who was call'd
Belarius.
Cym. What of him? he is
A banish'd traitor.
Bel. He it is that hath
Assumed this age, indeed a banish'd man;

311. *on's*] F 2, *one's* F. 315. *then, by leave:*] Pope, *then, by leave* F.

310. *And thou*] Is this addressed to Guiderius or to Belarius?

310. *We . . . three*] Elze conjectures that these words belong to Arviragus, and that Belarius' speech begins with "But I will prove."

310. *three*] So F; possibly the Clarkes are right in removing the comma; we will die all three if I do not prove, etc. Such, I think, is the sense; many editors, however, follow Capell in putting a colon after "three."

311. *on's*] of us, as often in Shakespeare. Steevens read "of us"; Vaughan proposes "o' us."

313. *For . . . part*] a speech dangerous as regards myself.

314. *haply*] Mr. Craig suggests "happily."

315. *Have . . . leave*] It is doubtful whether "by leave," by your permission, should be connected with "Have at it," or with the words which follow. Some editors carry over "by leave" to the next line, ending it with "who"; to effect which arrangement they expand the words "And our good his"; so Capell "Ay, and our good is his"; Vaughan conjectures "And our good is yours" as an improvement on Hanmer's "And our good yours." But "yours" is not required; Guiderius addresses Arviragus, to emend or add to what the latter has said.

317. *Belarius*] With this arrangement of the verse, the line is short, but this seems to me better in a line including a speech-ending, where a pause may naturally occur, than to read as line 316 "Thou . . . who." Possibly Shakespeare wrote:

"Belarius.
Cym. Belarius! What of him? he is."

319. *Assumed . . . man*] Taken upon him this aspect of old age. Perhaps Vaughan is right in his proposed removal of the comma: "Assumed this

I know not how a traitor.

Cym. Take him hence:

The whole world shall not save him.

Bel. Not too hot:

First pay me for the nursing of thy sons;
And let it be confiscate all so soon
As I have received it.

Cym. Nursing of my sons!

Bel. I am too blunt and saucy: here's my knee:
Ere I arise I will prefer my sons;
Then spare not the old father. Mighty sir,
These two young gentlemen, that call me father
And think they are my sons, are none of mine;
They are the issue of your loins, my liege,
And blood of your begetting.

Cym. How! my issue?

Bel. So sure as you your father's. I, old Morgan,
Am that Belarius whom you sometime banish'd:
Your pleasure was my mere offence, my punishment
Itself, and all my treason: that I suffer'd
Was all the harm I did. These gentle princes—
For such and so they are—these twenty years

323. *all*] *all*, F. 331. *issue?*] Rowe, *issue.* F. 334. *mere*] Tyrwhitt conj., *neere* F. 335. *treason:*] Pope, *treason* F.

age indeed a banished man," meaning "He it is who has passed his days from youth into old age such as you see in banishment."

323. *confiscate*] accent here on second syllable; sometimes in Shakespeare on the first. I remove the F comma after "all," believing that "all so soon" is a single phrase.

326. *prefer*] promote, advance.

331. *issue?*] Cambridge has "issue!"

334. *mere*] whole, entire. Rann first put Tyrwhitt's conjecture "mere" (F "neere") into the text. Johnson conjectured "dear," which Vaughan approves, and "dear offence" occurs in *King John*, I. i. 257. The meaning is, "In your caprice lay my entire offence."

334, 335. *my punishment . . . treason*] For "Itself, and" Johnson conjectured "Itself was"; Vaughan "Itself made."

337. *such and so*] actually princes by birth, and gently prince-like in bearing.

Have I train'd up: those arts they have as I
Could put into them; my breeding was, sir, as
Your highness knows. Their nurse, Euriphile,
Whom for the theft I wedded, stole these children
Upon my banishment: I moved her to't,
Having received the punishment before
For that which I did then: beaten for loyalty
Excited me to treason: their dear loss,
The more of you 'twas felt, the more it shaped
Unto my end of stealing them. But, gracious sir,
Here are your sons again; and I must lose
Two of the sweet'st companions in the world.
The benediction of these covering heavens
Fall on their heads like dew! for they are worthy
To inlay heaven with stars.

Cym. Thou weep'st, and speak'st.
The service that you three have done is more
Unlike than this thou tell'st. I lost my children:
If these be they, I know not how to wish
A pair of worthier sons.

Bel. Be pleased awhile:
This gentleman, whom I call Polydore,
Most worthy prince, as yours, is true Guiderius:

339. *put into them*] teach them; still in provincial use. Vaughan conjectures "put 'em to," comparing I. i. 43: "Puts to him all the learnings." Pope read "such arts" in line 338. The "as" which ends line 339 was so placed by Johnson; in F it begins line 340.

342. *banishment:*] The pointing is that of F. Johnson put a full stop after "children," and read "Upon my banishment I, etc.," which may be right.

344. *beaten*] Hanmer read "beatings"; Keightley "beating."

345. *dear*] great, as in *The Tempest*, v. i. 146, "dear loss"; and in Chapman, *Odyssey*, ix. 111.

346. *shaped*] suited or adapted itself.

352. *inlay . . . stars*] Steevens compares *Romeo and Juliet*, III. ii. 22:

"Take him and cut him out in little stars,
And he will make the face of heaven so fine."

354. *Unlike*] improbable, as in *Measure for Measure*, v. i. 52.

This gentleman, my Cadwal, Arviragus,
Your younger princely son; he, sir, was lapp'd
In a most curious mantle, wrought by the hand
Of his queen mother, which for more probation
I can with ease produce.

Cym. Guiderius had
Upon his neck a mole, a sanguine star;
It is a mark of wonder.

Bel. This is he;
Who hath upon him still that natural stamp:
It was wise nature's end in the donation,
To be his evidence now.

Cym. O, what am I?
A mother to the birth of three? Ne'er mother
Rejoiced deliverance more. Blest pray you be,
That, after this strange starting from your orbs,
You may reign in them now! O Imogen,
Thou hast lost by this a kingdom.

Imo. No, my lord;
I have got two worlds by't.—O my gentle brothers,
Have we thus met? O, never say hereafter
But I am truest speaker: you call'd me brother,

367. *end . . . donation,*] Capell, *end, . . . donation* F. 368. *what am I?*] Hanmer, *what am I* F, *what, am I* Dyce.

361. *curious mantle*] "curious," elaborate. The mantle plays a part also in *The Winter's Tale* (and in Greene's novel on which it is founded) in the identification of the lost child.

362. *probation*] proof.

364. *star*] So Lodge in his reply to Gosson: "Neither is every one Alexander that hath a stare (star) in his cheeke," *Eliz. and Jacobean Pamphlets*, p. 19.

369. *mother*] object of the verb "rejoiced," of which "deliverance" is subject.

370. *pray you be*] changed to "may you be" by Rowe, whom several later editors follow.

371. *orbs*] "orb," the sphere in which, according to Ptolemaic astronomy, a star moves, as in *Antony and Cleopatra*, III. xiii. 146: "my good stars . . . have empty left their orbs."

When I was but your sister; I you brothers,
When ye were so indeed.

Cym. Did you e'er meet?

Arv. Ay, my good lord.

Gui. And at first meeting loved,
Continued so, until we thought he died.

Cor. By the queen's dram she swallow'd.

Cym. O rare instinct!
When shall I hear all through? This fierce abridgement
Hath to it circumstantial branches, which
Distinction should be rich in. Where? how lived you?
And when came you to serve our Roman captive?
How parted with your brothers? how first met them?
Why fled you from the court? and whither? These,
And your three motives to the battle, with
I know not how much more, should be demanded;
And all the other by-dependances,

377. *brothers*] F, *Brother* F 2. 378. *When ye*] Rowe (ed. 2), *When we* F. 386. *brothers*] Rowe (ed. 2), *Brother* F. 387. *whither? These,*] Theobald, *whether these?* F.

378. *When ye*] Johnson says that if F "we" be right, the words "When we were so indeed" must be given to Arviragus.

380. *he*] Hanmer reads "she."

381. *O rare instinct!*] S. Walker would omit "O," and let the accent, as was usual, fall on the second syllable of "instinct"; but probably "swallow'd" counts as a single syllable.

382. *fierce*] Johnson explains "fierce" here as "vehement," "rapid"; Schmidt as "wild, disordered, irregular." We have in Shakespeare "fierce vanities," "fierce wretchedness," "fierce endeavour of your wit." Collier conjectures "forc'd"; Keightley "first."

384. *Distinction . . . in*] in which a consideration of parts and details should find ample material.

385. *when*] Johnson (1771) reads "whence."

388. *your three motives*] equivalent to "the motives of you three." Compare *All's Well*, I. iii. 169: "both our mothers," *i.e.* the mother of us both.

390. *by-dependances*] our word "side-issues" comes near the meaning. Capell read "by-dependancies."

From chance to chance: but nor the time nor
place
Will serve our long inter'gatories. See,
Posthumus anchors upon Imogen;
And she, like harmless lightning, throws her eye
On him, her brothers, me, her master, hitting
Each object with a joy: the counterchange
Is severally in all. Let's quit this ground,
And smoke the temple with our sacrifices.
[*To Belarius*] Thou art my brother; so we'll hold
thee ever.

Imo. You are my father too; and did relieve me,
To see this gracious season.

Cym. All o'erjoy'd,
Save these in bonds: let them be joyful too,
For they shall taste our comfort.

Imo. My good master,
I will yet do you service.

Luc. Happy be you!

Cym. The forlorn soldier that so nobly fought,

392. *inter'gatories*] Malone, *Interrogatories* F. 399. To Belarius] Rowe. 400. *father*] F, *Mother* F 2. 405. *so*] F 2, *no* F.

392. *inter'gatories*] The word is pronounced in *The Merchant of Venice*, v. i. 298, as one of five syllables, the spelling being "intergatories" F, "intergotories" Qq 1, 2.

393. *anchors*] So *Measure for Measure*, II. iv. 3: "my invention . . . Anchors on Isabel."

395. *On . . . hitting*] The punctuation is Rowe's. F "On him: her Brothers, Me: her Master hitting."

396, 397. *the counterchange . . . all*] the reciprocation is in all, and individually in each.

398. *smoke*] perfume with smoke, as in *Much Ado*, I. iii. 61.

405. *forlorn*] I think this means lost, not to be found; but it was also used (as in "forlorn hope") of soldiers who dared the utmost peril. *New Eng. Dict.* cites Barret, *Theor. Warres* (1598), II. i. 17: "certain forlorne Sentinels," and from Holinshed: "Fortie or fiftie forlorne boies." Rolfe writes: "Accented on the first syllable before the noun, as in *Sonnets*, xxxiii. 7, and *Two Gentlemen of Verona*, I. ii. 124."

He would have well becomed this place and graced
The thankings of a king.

Post. I am, sir,
The soldier that did company these three
In poor beseeming; 'twas a fitment for
The purpose I then follow'd. That I was he,
Speak, Iachimo: I had you down, and might
Have made you finish.

Iach. [*Kneels*] I am down again:
But now my heavy conscience sinks my knee,
As then your force did. Take that life, beseech you,
Which I so often owe: but your ring first;
And here the bracelet of the truest princess
That ever swore her faith.

Post. Kneel not to me:
The power that I have on you is to spare you;
The malice towards you to forgive you: live,
And deal with others better.

Cym. Nobly doom'd!
We'll learn our freeness of a son-in-law;

412. *you*] F, *your* F 2. [Kneels] Hanmer.

406. *becomed*] "become" (Warburton); "but the form occurs also in *Romeo and Juliet*, IV. ii. 26, and *Antony and Cleopatra*, III. vii. 27" (Rolfe).

407. *I am, sir,*] The verse has been regulated by Pope, "'Tis I am, sir"; Keightley, "I am, great sir"; Vaughan proposes "I am, sir, he—," comparing line 410.

409. *beseeming*] appearance; used by Shakespeare only here, and no other example of its use in this sense cited in *New Eng. Dict.*

409. *fitment*] explained by *New Eng. Dict.* as "a making fit, preparation"; and no other example in this sense is cited; others explain it as garb, equipment.

412. *finish*] See line 36 of this scene.

421. *freeness*] generosity; used by Shakespeare only here.

Pardon 's the word to all.

Arv. You holp us, sir,
As you did mean indeed to be our brother;
Joy'd are we that you are.

Post. Your servant, princes. Good my lord of Rome,
Call forth your soothsayer: as I slept, methought
Great Jupiter, upon his eagle back'd,
Appear'd to me, with other spritely shows
Of mine own kindred: when I waked, I found
This label on my bosom; whose containing
Is so from sense in hardness, that I can
Make no collection of it: let him show
His skill in the construction.

Luc. Philarmonus!

Sooth. Here, my good lord.

Luc. Read, and declare the meaning.

Sooth. [*Reads*] "When as a lion's whelp shall, to himself unknown, without seeking find, and be embraced by a piece of tender air, and when from a stately cedar shall be lopped branches, which, being dead many years, shall after revive, be jointed to the old stock and freshly grow, then shall Posthumus end his miseries, Britain be fortunate and flourish in peace and plenty."

435. Sooth.] Capell.

422. *holp*] Pope modernises—"help'd."

427. *eagle back'd*] S. Walker proposes "eagle-back," which without the hyphen appears in the Variorum editions 1803 to 1821.

428. *spritely shows*] ghostly appearances. F spells "sprightly"; Collier conjectures "spritelike."

430. *label*] strip of paper or parchment; "containing . . . hardness," contents are in their difficulty so remote from meaning.

432. *collection*] inference, conclusion, as in *Hamlet*, IV. v. 9: "Yet the unshaped use of it doth move The hearers to collection."

Thou, Leonatus, art the lion's whelp;
The fit and apt construction of thy name,
Being Leo-natus, doth import so much.
[*To Cymbeline*] The piece of tender air, thy virtuous daughter,
Which we call "mollis aer;" and "mollis aer"
We term it "mulier:" which "mulier" I divine
Is this most constant wife; who even now,
Answering the letter of the oracle,
Unknown to you, unsought, were clipp'd about
With this most tender air.

Cym. This hath some seeming.

Sooth. The lofty cedar, royal Cymbeline,
Personates thee: and thy lopp'd branches point
Thy two sons forth; who, by Belarius stolen,
For many years thought dead, are now revived,
To the majestic cedar join'd, whose issue
Promises Britain peace and plenty.

Cym. Well;
My peace we will begin. And, Caius Lucius,

445. *Leo-natus*] Capell, *Leonatus* F.

448. "*mulier*"] Dr. Aldis Wright points out the following in *A World of Wonders* by Henry Stephen, translated by R. C., 1607, p. 292: "the ancient Latinists . . . had no good dexteritie in giving Etymologies of Ancient Latin words; witness the notation of *Mulier, quasi mollis aer.*" A writer in *Notes and Queries* (Feb. 1857) quotes Isodore of Seville as giving this grotesque etymology.

448. *divine*] interpret by supernatural insight, or, conceive by supernatural inspiration.

449. *this*] Capell reads "thy"; Keightley, "this thy"; Delius conjectures "your."

451. *were clipp'd*] wert embraced; for "clipp'd" compare II. iii. 138. Vaughan, reading in line 449 with Capell "*thy* most constant wife," would here read "wert clipp'd."

452. *seeming*] likelihood.

454, 455. *point . . . forth*] indicate, as in *Winter's Tale*, IV. iv. 572.

459. *My peace*] For "My" have been proposed "By," "Thy," "Our."

Although the victor, we submit to Cæsar
And to the Roman empire, promising
To pay our wonted tribute, from the which
We were dissuaded by our wicked queen;
Whom heavens in justice both on her and hers
Have laid most heavy hand.

Sooth. The fingers of the powers above do tune
The harmony of this peace. The vision,
Which I made known to Lucius ere the stroke
Of this yet scarce-cold battle, at this instant
Is full accomplish'd; for the Roman eagle,
From south to west on wing soaring aloft,
Lessen'd herself and in the beams o' the sun
So vanish'd: which foreshow'd our princely eagle,
The imperial Cæsar, should again unite
His favour with the radiant Cymbeline,
Which shines here in the west.

Cym. Laud we the gods;
And let our crooked smokes climb to their nostrils
From our blest altars. Publish we this peace
To all our subjects. Set we forward: let
A Roman and a British ensign wave
Friendly together: so through Lud's town march:

469. *this yet*] F 3, *yet this* F.

464. *Whom*] The construction is obviously irregular. Pope emended: "On whom heaven's justice . . . Hath." Keightley in line 465 reads "hand on." This, I believe, explains the construction; but Malone, in his note, cites many similar examples from Shakespeare of a preposition omitted after a verb.

464. *her and hers*] herself and Cloten.

469. *this yet*] Perhaps "yet this" of F was a printer's error; but it is countenanced by other transpositions of words in Shakespeare.

479. *Set we forward*] Compare "set forward" in *King John*, IV. iii. 19, and line 484 below.

And in the temple of great Jupiter
Our peace we 'll ratify; seal it with feasts.
Set on there! Never was a war did cease,
Ere bloody hands were wash'd, with such a peace.
[*Exeunt.*

ADDITIONAL NOTE

"THINK THAT YOU ARE UPON A ROCK" (V. v. 262).

THE reader will see how very doubtfully I hinted in the note on p. 197 that the true reading may possibly be:

> Think that you are upon a lock, and now
> Throw me again.

When that note was written I had before me no example of such a phrase as "upon a lock" in the wrestling sense of the word "lock." Mr. Hart gave me Elizabethan examples of the word—not the phrase—from Dekker's *Honest Whore* (Pearson's Dekker, ii. 149), and from Sir John Harington's *Epigrams*, 16. He added from *A Mistaken Husband* (1675), IV. i.: "If you are *upon that lock*." Through the kindness of Mr. Bradley and Dr. Murray I have seen the article of the *New English Dictionary* which deals with "lock." It gives an excellent example of the word of the date 1616: J. Lane, *Squiere's Tale* (Chaucer Soc.), 129 *note*: "Both closelie graplinge with a mutual locke." And under this wrestling sense of the word the Dictionary cites: 1650, Cromwell in Carlyle's *Letters and Speeches* (1871), iii. 40: "Being indeed *upon this lock*"; 1672, Marvell, *Reh. Transp.*, i. 159: "the *lock* . . . that I have the Nonconformists *upon*"; 1699, R. L'Estrange, *Erasm. Colloq.* (1711), 225: "He was now *upon the same lock* with Balbinus"; 1723, Woodrow, *Corr.* (1843): ". . . rather than put the Colonel *upon the lock*."

It seems certain that if Imogen had said "Think that you are upon a lock, and now Throw me again," the words would have been in accordance with the usage of the language, and that they would have been at once understood as meaning "Think that you are engaged in a wrestling embrace, and give me another fall."

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